

# The Musical World.

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SATURDAY, JUNE 2, 1883.

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## ROYAL ITALIAN OPERA, COVENT GARDEN (LIMITED).

Second Performance of "La Gioconda."  
Mme Maria Durand.

**THIS EVENING (SATURDAY), June 2, will be performed** (second time in England) **PONCHIELLI's grand Opera, LA GIOCONDA** (to commence at Eight o'clock). La Gioconda, Mme Maria Durand (her second appearance in England); La Cieca, Mdle Tremelli; Laura, Mdle Stahl; Barnaba, Signor Cotogni; Alvise, Signor De Reszke; Zuzane, Signor Ughetti; Isipo, Signor Manfredi; and Enzo, Signor Marconi. Conductor—Signor BEVIGNANI. The Grand Divertissement of the "Twenty-Four Hours," by Mdles Reuters and the Corps de Ballet, under the direction of M. Hansen.

Mdme Pauline Lucca.

**MONDAY Next, June 4, CARMEN** (to commence at 8.15). Mdme Pauline Lucca, Mdle Repetto; Signor Del Puente, Signor Soulaireux, Signor Caracciolo, and Signor Rave II. Conductor—M. DUPONT. The Incidental Divertissement by Mdle Guiri, Mdles Reuters, and the Corps de Ballet.

Mdme Albani.

**TUESDAY Next, June 5, MEFIGTOFLE** (to commence at Eight o'clock). Mdme Albani, Mdle Tremelli; Mena, Gailhard and Signor Marconi. Conductor—Signor BEVIGNANI. The Incidental Divertissements by Mdle Guiri, Mdles Reuters, and the Corps de Ballet.

Mdme Albani—Mdme Fursch-Madi.

**THURSDAY, June 7, LOHENGRIN** (first time this season). Mdme Albani, Mdme Fursch-Madi; Signor Cotogni, M. Grese, Mr Maas. Conductor—M. DUPONT.

Mdme Maria Durand.

**FRIDAY, June 8th, LES HUGUENOTS.** Mdme Marie Durand, Mdme Sealehi; Signor Cotogni, Signor De Reszke, M. Gailhard, and Signor Mierzwinski. Conductor—Signor BEVIGNANI.

Mdme Pauline Lucca.

**SATURDAY, June 9, IL TROVATORE.** Mdme Pauline Lucca, Mdle Tremelli; Signori Battistini and Mierzwinski. Conductor—Signor BEVIGNANI.

Doors open half-an-hour before the performance commences.

The Box Office, under the portico of the Theatre, is open from Ten till Five. Orchestra Stalls, £1 1s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Balcony Stalls, 15s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

## CRYSTAL PALACE SATURDAY CONCERT, THIS DAY,

June 2nd, at 3.10 p.m. The programme will include "Pastoral" Symphony (Beethoven); Pianoforte Concerto, No. 4, in G (Beethoven); Thirty-two Variations for Pianoforte (Beethoven); Duo Nocturnal, Beatrice and Benedict (Berlioz); Ballet Airs, "Coppelia" (Delibes), first time. Vocalists—Mr Hutchinson and Miss Hope Glenn (her first appearance since her return from America). Pianist—M. Vladimir de Fachmann. Conductor—Mr AUGUST MANN. Seats, 2s. 6d., 1s., and 6d.

## MDLE VICTORIA DE BUNSEN'S GRAND SCANDINAVIAN MORNING CONCERT, under the distinguished Patronage of

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His Excellency the German Ambassador and Countess Marie Munster, their Excellencies the Turkish, Swedish, Norwegian, and Danish Ambassadors, and others, will take place at PORTMAN HOUSE, Portman Square (by kind permission of Hon. Mr and Mrs PORTMAN), June 19th, at Three o'clock.

The first part will be entirely devoted to Scandinavian Music, executed by Scandinavian Artists. The second part will be Miscellaneous, when, in addition to the Scandinavians, other Eminent Artists will appear.

## MR JOHN THOMAS (Harpist to Her Majesty the Queen)

begs to announce that his **GRAND HARP CONCERT** will take place at **ST JAMES'S HALL, on SATURDAY Afternoon, June 23rd, at Three o'clock**, assisted by the most eminent Artists. Harp Solos, Songs with Harp Accompaniment, Duets for two Harps, and several Compositions for a **BAND OF HARPS**. Further particulars will be duly announced. Sofa Stalls, 21s.; Reserved Seats, 10s. 6d.; to be obtained of the principal Music-sellers and Librarians; at Austin's Ticket Office, St James's Hall; and of Mr JOHN THOMAS, 53, Welbeck Street, W.

**SIGNOR ARDITI** begs to announce that his **ANNUAL MORNING CONCERT** will take place on **MONDAY, June 25th, at PRINCE'S HALL, Piccadilly**. Further particulars will be duly announced.

## MDME FLORENCE GRANT'S SECOND ANNUAL

**CONCERT** will take place at the **PRINCE'S HALL, Piccadilly** (opposite Sackville Street), on **THURSDAY, June 14th, 1883**. Vocalists—Miss Clara Samnell, Mdme Edwyn Frith, and Mdme Florence Grant; Miss Cowen (Recitation); Mr Bernard Lane, Signor Monari Rocca, Mr Edwyn Frith, and Mr J. Robertson. Pianoforte—Fräulein Emmy Essler. Violin—Fräulein Marianne Essler. Harp—Mr John Thomas (Harpist to Her Majesty the Queen). Zither—Herr Curt Schuls (Zitherist to H.R.H. the Princess of Wales). Violoncello—Herr Schuberth. Conductor—Mr SEWELL SOUTHGATE. Fautouls, 10s. 6d.; Reserved Stalls, 5s.; Area, 3s.; Balcony Stalls, 2s. Tickets to be obtained of Messrs Cramer & Co., 199, Regent Street, and 63, New Bond Street; Messrs Mitchell's Royal Library, 33, Old Bond Street; Austin's Office, St James's Hall, Piccadilly; Messrs Moutrie & Son, 55, Baker Street, Portman Square; and at the Hall on the evening of the Concert. Doors open at Seven o'clock; to commence at Eight, Carriages at Ten.

## MDME ANTOINETTE STERLING'S MORNING CON-

**CERT, ST JAMES'S HALL, MONDAY Next, June 4th, at Three o'clock.** Artists: Miss Robertson and Miss Santley, Mdme Trebelli and Mdme Antoinette Sterling; Mr Sims Reeves, Mr Herbert Reeves, and Mr Edward Lloyd, Mr Santley. The Coward Family Quartet. Violin—Mdme Norman-Néruda. Pianoforte—Mr Vladimir de Fachmann. Conductors—Mr HANDEGGER and Mr SIDNEY NAYLOR. Tickets, 10s. 6d., 7s., 3s., 1s., at Austin's Ticket Office, St James's Hall, and usual Agents.

## RICHTER CONCERTS, ST JAMES'S HALL.—FIFTH CON-

**CERT, MONDAY Next, at Eight.** Herr HANS RICHTER, Conductor; Herr Ernst Schiever, Leader; Herr Frantzen, Chorus Director; Herr Arnbruster, Organist. The Programme will include Beethoven's Choral Fantasia and Haydn's Nelson Mass. Vocalists—Miss Anna Williams, Miss Orridge, Herr Georg Ritter (his first appearance), and Mr Frederic King. Pianoforte—Mr Walter Bache. Orchestra and Chorus numbering 350. Tickets, 15s., 10s. 6d., 5s., and 1s., at Austin's, St James's Hall, and usual Agents.

## MR W. G. CUSINS' ANNUAL GRAND MORNING

**CONCERT, ST JAMES'S HALL, FRIDAY Next, June 8th, at Three o'clock.** Vocalists—Mdme Sembrich (by permission of the Directors of the Royal Italian Opera), Mdme Marie Roze, Miss Edith Santley, Mdme Trebelli; Signor Maroudi (by permission of the Directors of the Royal Italian Opera), Mr Santley. The Orpheus Glee Union. Violin—Signorina Teresina Tua. Violoncello—Monsieur Louis Hegyesi. Pianoforte—Mr W. G. Cusins. Mr Cusins has great pleasure in announcing that Mrs Kendal (her first appearance at a concert in London) has kindly consented to give a Recitation. The "Kreutzer" Sonata will be played by Signorina Teresina Tua and Mr Cusins, and Hummel's celebrated Septet will also be performed. Executants—Messrs Svendsen, Lebon, Paersch, Elmgrove, Hegyesi, Frogatsky, and W. G. Cusins. At the Pianoforte—Mr Albert Visetti and Mr T. Pettit. Tickets, £1 1s., 10s. 6d., 5s., 2s. 6d., and 1s., at Austin's Office, St James's Hall; the usual Agents; and of Mr CUSINS, 33, Nottingham Place, W.

In the High Court of Justice, Chancery, **BLOCKLEY v. BLOCKLEY.**

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**TUESDAY AND WEDNESDAY, July 10th and 11th, EXAMINATION FOR ASSOCIATESHIP.**

**THURSDAY, July 12th, EXAMINATION FOR FELLOWSHIP.**

**TUESDAY, July 17th, at 8 p.m., ANNUAL GENERAL MEETING.**

The above meetings will be held at the NEUMEYER HALL, Hart Street, Bloomsbury, W.C.

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Music by J. L. HATTON. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BIZET'S *JOLIE FILLE DE PERTH* IN VIENNA.\*

(Concluded from page 315.)

I was very curious, curious with a favourable prejudice, about the music of the new opera. I knew nothing of Bizet's except *Carmen*, and the charming music to the play of *L'Arlésienne*. *Carmen* revealed energetic dramatic talent, and a brilliant power of musical local colouring and piquant rhythm, together with melodic invention by no means usual in our time. All this, I thought, must, even though developed in a less degree, have been previously evident in *La Jolie Fille de Perth*. The notion that I should find in that work much that was original—perhaps sharply and strangely original—was strengthened after I had read a criticism by Arthur Pougin, who characterized it as “un ouvrage conçu dans le style Wagnerien.” For a considerable number of the Paris critics, “Wagnerian,” as we are aware, has become a catch-word of horror for everything not entirely French in music, just as for the Italians the word “Tedesco,” is applied, even to operas like Verdi's *Boccanegra*. M. Pougin, whom we esteem as one of the best writers of France on musical matters, and more especially as the continuer of Fétis's *Cyclopædia*, suffers painfully from this Wagnerphobia. Just as many politicians smell Jesuits everywhere, Pougin scents Wagnerian influence in every modern composition not to his taste. He does so even in Bizet's *Jolie Fille de Perth*. The fact is, however, that the score in question betrays the influence only of Halévy, Gounod, Ambroise Thomas, and, occasionally, of the Italians as well; but in no instance is it moulded on Wagner. It is fashioned completely on the old lines, and treated in the modern French style, so that it might have been composed ten years before *Tannhäuser*. That a particular melody should recur a few times in it—as the Duke's declaration of love from the first act—is a fact that no one probably will put down as a Wagnerian invention. Everybody acquainted with Halévy's *Guido et Ginécra*, or with *La Muette de Portici*, knows that even in French opera such unpretending reference to motives already heard was effectively and justifiably employed long before Wagner. A single number, the Gipsy's dance, in B minor, in the second act of *La Jolie Fille de Perth*, instantly reminded me, by its captivating and exotic charm, of *Carmen*. But this very highly original number we are not allowed to hear in the Vienna performance; it is introduced into *Carmen* as a *pas de deux*, and, therefore, not presentable in another opera. Apart from this dance-music, it is exclusively by the delicate and piquant orchestration that we recognize the composer of *Carmen* in *La Jolie Fille de Perth*. Thus the idyllic introduction with its pleasingly intertwined figuration of oboes and flutes forthwith recalls to our mind the dainty second entr'acte of *Carmen*. On the whole, the music of *La Jolie Fille de Perth*, skilfully written though it be, bears the stamp of moderate merit, of accomplished and pleasing everydayism. A ray of warm feeling or an effervescence of dramatic spirit sometimes flashes through this for a few seconds—to be followed by poorness and painfully disguised emptiness. Touches of esprit and gracefulness are liberally scattered throughout the work, but we cannot name a single number which thoroughly satisfies, warms, and delights us. The broad, vigorous stream of healthy music is wanting between the smiling banks. The melodies remind us now of one, now of another composer. Thus the last and very tender duet between Smith and Catherine leads up to an E flat minor motive with which we are familiar from *La Juive*; a second in E flat major is note for note the middle movement from Chopin's C sharp minor Polonaise, Op. 26. But, apart from direct reminiscences, we think we have often heard before every theme and every final phrase. Those melodies are the most suspicious which, like worn coin, no longer show what has once been impressed on them and do not even allow the question: Whose effigy is this?

We reckon among the best numbers in the opera Catherine's Trio with Smith and the Duke, and to a certain extent the following Quartet. In the second act, both the introductory Chorus of Maskers and the Duke's commonplace Drinking Song want the true spirit of joyousness. Smith's Serenade in A minor stands out very favourably from the latter; it is a pity that its childish second part in F major (F major, 4-4 time) considerably weakens the favourable impression of the first. In the couplets sung by Ralph when inebriated the composer makes great efforts

to hit off exactly the devil-me-care humour; he tries to be eminently dramatic and becomes—repellent. There is a certain prickly, pungent charm in the Duet between the Duke and the Gipsy, but its effect depends less upon the melody than upon the eccentric accompaniment: flute and violin behind the scenes. The Finale (“Est-ce une Fable?”) stands out in true dramatic style with a sharply incisive allegro motive sung by all the affrighted ball guests unisono; an adagio of Catherine's, accompanied simply on the harp, leads to the Finale proper, which, worked up to a climax after the Italian fashion, does not fail to produce the usual effect. In the last act the sparkling Chorus of Valentines is the only thing which refreshingly breaks the ominously increasing sultriness of the scenes.

The novelty is judiciously cast, and, carefully directed by Herr Gericke, goes off well as a whole. Catherine, an Amina translated into Scotch, combines in herself the two favorite qualities of a Bianchi-part: bravura and sentimentality. Mdlle Bianchi throws her whole heart consequently into her singing, which, however, owing to fatiguing rehearsals, displayed certain signs of effort. Mdlle Braga lent her powerful voice and histrionic ability to the second female character, Mab. Her partiality for strong accentuation and passionately-marked acting was, however, brought rather too much into the foreground. The character of the Gipsy in this opera is so entirely capricious and obscure, that we must, properly speaking, accept every reading of it. On the other hand, no doubt is possible as to the character of the couplets in the second act; even without the express directions: “légèrement,” and then “finement,” written above them; the music tells us plainly enough that they should be sung without effort, half jokingly, half ironically, and not with the passionate, heavy pathos of a Fides or Azucena. Mdlle Braga's rendering of the verses was an undoubted mistake, which the stage-manager and conductor should have prevented. Herr Müller enacted the important part of Harry Smith with full power and freshness, and, more especially, by his tender delivery of it, exhibited the Serenade in the most favourable light. In the by no means grateful part of the Duke, Herr Sommer delighted us by the never-failing charm of his voice and individuality, but, above all, by his healthy system of tone-formation, thanks to which, while the words are most plainly pronounced, the notes invariably flow forth without an effort, purely and quietly. In the smaller but important parts of Glover and Ralph, Herren Mayerhofer and Horwitz again gave proof of their ability as vocalists and actors. At the grand rehearsal, Herr Felix, a young and hitherto unknown singer, sustained surprisingly well the character of the workman, Ralph, a difficult—nay, dangerous—part for a beginner. We believe that, by his pleasing appearance and agreeable voice, as well as by his excellent style of speaking and playing, Herr Felix will soon render the Imperial Operahouse valuable service. The representatives of the two principal characters, Mdlle Bianchi and Herr Müller, were liberally applauded, while the opera itself met with a cordial reception.

EDUARD HANSLICK.

MDME TREBELLI.—Speaking of this gifted lady's recent “starring” engagement at the Operahouse, Frankfort-on-the-Maine, the critic of the *Kleine Chronik* says: “Mdm Trebelli made her first appearance at the Operahouse, on Thursday, choosing for the occasion the title-part in Bizet's *Carmen*. For many theatre-goers, the opera must have had a completely new light thrown upon it, since of all the representations of the character which we have yet seen upon our stage not one possessed the two qualities indispensably necessary for its correct rendering, namely: the fascinating charm of the contralto register and perfect histrionic grace. In her long artistic career, Mdm Trebelli has always undoubtedly possessed both these qualities, in virtue of which she is enabled to present us with a picture of the wild Gipsy Girl as poet and composer conceived her. Mdm Trebelli's finished and elegant rendering of the part takes from the asperity which frequently becomes repellent, and which, when the part is in other hands, often produces a disagreeable impression. It is not necessary for us to say anything of Mdm Trebelli's artistic talent generally, for it has long been known to the public of the world at large, and is not unknown here more than elsewhere. We will simply state, therefore, that the lady met with a brilliant welcome and all the honours due to her artistic excellence.” Mdm Trebelli appeared, also, as Fides in *Le Prophète*, with what success, it would be superfluous to add. She sang, likewise, in Darmstadt and Wiesbaden.—Müllcker's buffo-opera, *Der Bettelstudent*, has been successfully produced at the Schanspielhaus.

\* From the Vienna *Neue freie Presse*.



## ROYAL ACADEMY OF MUSIC.

At the Students' Chamber Concert in Tenterden Street Rooms, Hanover Square, on Saturday evening last, every available seat was occupied, and, as the clock struck eight, the hour at which the concert was to begin, a flutter of excitement was evident from the back row of the packed orchestra to the farthest seat in the well-filled gallery. This eager anticipation soon welled up into a spontaneous outburst. When Sir George Alexander Macfarren, the respected and beloved Principal of the Royal Academy, with his recent honours blushing full upon him, entered the hall and took his seat in front of the orchestra, the audience arose *en masse*, and cheered him to the echo. Sir George rising and bowing was the signal for another outburst of cheering, which only died away when Mr William Shakespeare, the conductor, seized the baton, and, with his accustomed alacrity, called his forces to "attention." It would not only be unwise but manifestly unfair to criticize the efforts of the students, and, therefore, we have only hitherto chronicled these musical *réunions* as they transpire without note or comment; but we question whether a word of praise now and again, where deserved, would not act as a stimulus to the young aspirants as they appear from time to time. Certainly a word of commendation is due to the marked progress in choral singing shown on Saturday evening. This was evident from the rendering of the new cantata for ladies' voices, by Walter Macfarren, entitled *The Song of the Sunbeam*, which we favourably noticed a fortnight ago. It is a gem in its way, and evoked such a hearty burst of applause that the composer had to rise from amongst the audience and acknowledge the plaudits of the large assembly. The following was the programme:—

Anthem, "I will sing of Thy power" (Greene)—The Choir; Dead March, *Saul* (Handel)—organ, Mr Rowland Briant—in memory of Sir Thomas Tyringham Bernard, Bart. (died May 8, 1883), director of the Royal Academy of Music from February, 1864, to May, 1883; Aria, "Lusinghe piu care," *Alessandro* (Handel)—Miss Warburton; Prelude, from *Suite Anglaise*, in A minor (J. S. Bach), and Arabesque (Schumann)—pianoforte, Miss Tyers; Songs, "Lullaby," "Spring Song" (George J. Bennett, student)—Miss Kate Winifred Payne, Parepa-Rosa Scholar; Fugue, in A minor (J. S. Bach)—organ, Miss Alice Robinson; Duetto, "Mille volte" (Randegger)—Miss Marion Burton and Mr Hirwen Jones; Song (MS.), "A remembered voice" (John Henry, student)—Mr John Henry; Cantata, *The Song of the Sunbeam* (Walter Macfarren)—Female Voices; Variations, in B flat, Op. 46 (Schumann)—two pianofortes, Mr O. Marshall and Mr Fox; Songs, "The Bird and the Maiden" (Spohr), and "Pack, Clouds, away" (G. A. Macfarren)—Miss Margaret Hoare—clarinet obligato, Miss Frances Thomas, late student; Prelude and Fugue, in B flat, Op. 35, No. 6 (Mendelssohn)—pianoforte, Miss Pope; Recitativo ed Aria, "Giunse alfin," and "Deh vieni, non tardar," *Le Nozze di Figaro* (Mozart)—Miss Lilian Cookworthy; Duetto, "Una notte a Venezia" (Lucantoni)—Mrs Wilson and Mr Dyved Lewis; Two Musical Sketches (Mendelssohn)—Miss Amy Good; Song, "The Willow Tree" (Walter Macfarren)—Miss Hope Brittain; Song, "He roamed in the Forest" (Arthur O'Leary)—Miss Fenn; Glee, "When the wind blows" (William Horsley)—The Choir.

The next Students' Orchestral Concert will take place at St James's Hall on Wednesday afternoon, June 27.—WETSTAR.

The following is a list of the successful candidates in the local examinations of the Royal Academy of Music, London, held at Glasgow, on the 21st and 22nd March last:—SENIOR DIVISION—Honours.—Mrs Penelope G. Bannerman, pupil of Mr Julius Seligmann. *Passed*.—Agnes Currie Alexander; \*Agnes Downie Alexander, pupil of Mr D. Lamond; Beatrice Mary Balloch, pupil of Mrs Sturrock's school—Mr J. Thomson, M.R.A.M.; Ella Beatrice Bayham, pupil of Mr Emile Berger; Bessie Clark, pupil of Mr Thomas Dixon, Coatbridge; Ernest Bowes Cox, pupil of Mr Pattison, Paisley; Annie McNeil Davidson, pupil of Mr Thomas Dixon, Coatbridge; Annie Duncan, pupil of Mrs Dove's school—Mr James Thomson, M.R.A.M.; Mary Jane Dunn, pupil of Mr Thomas Dixon, Coatbridge; Isobel Gibson Gillies, pupil of Mr James Thomson, M.R.A.M.; Alfred Tom Hart, pupil of Mr Thomas Dixon, Coatbridge; Alice Jane Kennedy, Alice McDonald, Carl Miller, and Jane Pollock, pupils of Mr Emile Berger; Jane Elizabeth Stephens, pupil of Mr Thomas Dixon, Coatbridge; Dinah Wallace, pupil of Mr Emile Berger. JUNIOR DIVISION—Honours.—†Janet W. Paterson, aged 15, pupil of Mr D. Middleton, Greenock. *Passed*.—Sophia B. Balch, aged 14, and Janet Brunton Bruce, aged 13, pupils of Mr Thomas Dixon, Coatbridge; \*Janet W. Paterson, aged 15,

pupil of Mr D. Middleton, Greenock. Thirty-two candidates entered; two "Passed with Honours;" and twenty "Passed." Those marked (\*) passed in "Harmony;" (†) in "Elements of Music;" the others in pianoforte. James Thomson, M.R.A.M., Local Examiner. F. W. Davenport, Esq., Examiner, from the Royal Academy of Music.

## RICHTER CONCERTS.

There was an overflowing audience in St. James's Hall on Monday evening, when the fourth concert of the series took place. It would be hard to say what constituted an attraction special enough to account for so great a throng. There were two selections from Wagner in the programme, but, a little while since, a whole concert in memory of the Bayreuth master did not fill the house. As for Mr and Mrs Henschel, who made a first appearance since returning from America, their artistic repute, excellent as far as it goes, is not great enough for the result in question. We must conclude, therefore—and are glad to do so—that the musical public more and more recognize the general merit of these concerts, seeing in them that which ought to be supported not for the sake of a particular composer, or of "sensationalism" in any form, but for reasons bound up with the general culture of the art.

The Wagner selections can almost be guessed by those who bear in mind what appeared in earlier programmes this season. There is no great choice for the concert-room from the music-dramas of the late composer; and if the platform must needs be used on his behalf or to gratify amateurs who prefer Wagner in selected morsels, we shall continue to hear a few fragments over and over again. The prospect is not beatific, because Herr Richter and his orchestra, who are quite clever enough to "make the worse appear the better reason," are not everywhere and always playing. Wagner himself seems likely to benefit most by this persistent "pegging away" in the concert-room. Only the tit-bits of his works are presented there, and unsuspecting auditors, sensitive to the charm he exercises when his genius is not obscured by his theories, form an opinion without reference to the dreary wastes of sound amid which the assorted samples are like oases in a desert. The two Wagnerian cuttings on Monday were Pognor's Address (*Die Meistersinger*) and Wotan's Farewell and Fire-Magic (*Die Walküre*), Herr Henschel representing both the matter-of-fact Nuremberg burgher and the prosy chief of Walhalla. It will be assumed that the orchestral performance commanded general admiration. So, indeed, it did, and the audience must have felt that not the faintest ray of beauty, nor the least obvious shade of meaning, was obscured in its passage from composer to hearer. Herr Henschel sang with his usual high intelligence and taste, but it did not appear that residence across the Atlantic had made his voice any the more agreeable. With the music of Wagner was presented a selection from Beethoven, according to the plan usually followed at these concerts, and, it is to be presumed, instituted on the principle of fit association. So, at least, amateurs may have thought till they saw on Monday the great *Leonora* overture placed between the Wagnerian examples. This was hard enough on the later of the two masters to inspire another idea entirely, for the mighty prelude stood there, noble in conception, vigorous and masterly in expression, like some sculptured Jove of ancient Greece by the side of a modern tinted Venus. The Eighth Symphony of Beethoven was also in the programme, asserting as loudly as the overture how sufficient are the accepted forms of art for all that even such a master has to say. Its performance we cannot possibly praise without reserve. Herr Richter perhaps followed Viennese tradition in taking the first movement so slowly, but it seemed that the tempo robbed the music of much of its interest. Then the orchestral playing was by no means up to the mark, the strings especially lacking neatness and precision. In short, we have heard far better performances of the "little symphony" under conductors much less famous than Herr Richter. The only remaining orchestral selection was Spohr's overture to *Jessonda*. For Mrs Henschel the air, "Lo, the Heaven-descended prophet," from Grann's *Tot Jesu*, had been chosen, and it well served to bring out the excellent qualities of voice and style which gained so much favour during her former visit to this country.—D. T.

NEWSPAPER PRESS FUND.—The anniversary dinner will take place on Saturday, June 9th, at Willis's Rooms, under the presidency of the Chancellor of the Exchequer. Members of the diplomatic corps, members of both Houses of Parliament, and representatives of literature, science, and art, are among the stewards, which number about 200. The musical arrangements will be under the direction of Sir Julius Benedict.



E. 27.

DR BEARD (*letter in hand*).—What does Dr Queer insinuate by this letter? Are our professors "Professors," or do they simply profess? I'll get to the bottom of it, else am I beardless. Who, by the way, is Monk? It can't be Dr Monk, of York. Which is the *Liverpool Evening Express*? Blow the *Liverpool Express*! (reads)—

Professors of music—and by the term "professor" we do not mean everybody who chooses to dub himself by the name—have long had a special grievance to complain of in the absence of any definite standard of qualification for the exercise of their profession. It may, indeed, almost be said of the musical profession that, like that of ordinary teaching, it is a last refuge of those who have failed at everything else. If this description does not exactly apply, it is at least true that hundreds, nay thousands, of persons assume the title of "professor" of music whose qualifications, if subjected to any adequate test, would be found utterly incapable of justifying the designation, and by their incapacity an honourable profession is brought into disrepute, the general standard of musical teaching is appreciably lowered, and the pecuniary interests of competent musicians are seriously interfered with. This disorganized state of the musical profession is ministered to and in some sense fostered by publications which should exercise their influence in a precisely opposite direction. The worth of these publications as guides to the real musical profession was clearly demonstrated by Mr Monk, a legitimate "professor" of music practising in this city, in a paper read by him at Manchester, before the Society of Professional Musicians. As Mr Monk pointed out, they contain the names not merely of men who have made music the study and pursuit of their lives, but of every butcher and baker and candlestick maker who, after the regular labours of his day are ended, earns a few shillings by teaching or singing at concerts, or who on Sunday officiates as organist or part leader in some local church or chapel. They consequently lose whatever value they might otherwise possess as indices of the recognized members of the profession, and become mere registers of "amateur" vanity and incompetence. The cause of this confusion, however, is not far to seek. As the knowledge of music is an unnecessary, though desirable accomplishment, and does not, like the practice of medicine or law, involve loss or injury to life or property, its profession has not been hedged round by the legislature with restrictions that at once ensure the proficiency and define the status of its professors. Comparatively few, even amongst competent professional musicians, have proceeded to a university musical degree, and yet, lacking this, there is absolutely no official test of any kind of their ability and fitness to undertake the work of teachers. Minor organizations, such as the College of Organists and Trinity College, do what they can to atone for this deficiency, but their examinations have no generally recognized official value, and do not confer the distinction required. For some time past there has been a movement in professional circles in favour of legal registration of musical practitioners as a necessary preliminary to undertaking the duties of musical tuition. There are many difficulties in the way of such a reform, not the least of which is the question of the exclusion or admission of competent amateurs, who, with a limited amount of tuition, combine other means of earning a livelihood; but many musicians feel that until some such system is compulsorily adopted, the musical profession must continue to suffer both socially and pecuniarily in a way that is in the highest degree

detrimental to the progress of musical culture throughout the country.

DR BEARD (*in a loud voice, though soliloquizing*).—Fancy our College of Organists and our Trinity College being classed with "minor organizations," and our valued guides being accused of registering "butchers, bakers, and candlestick makers" among acknowledged professors of music! I must look into this matter, and, where necessary, expunge and castigate. *Cave canem!* Zounds!

## TOOLE'S THEATRE.

Mr Burnand's *Stage-Dora* was produced at Toole's Theatre on Saturday evening before an audience thoroughly prepared to enjoy the fun of the parody, and little disposed to trouble themselves either with considerations of theatrical etiquette or with that older question, the lawfulness of parody in general. As regards the first of these grounds of demur this seems to be pre-eminently a case in which, as folk say, there is no great harm done. We are much mistaken if Mr Bancroft himself would not be disposed to laugh heartily at Mr Warde's curiously close burlesque imitation of his manner, even the involuntary drop of his eye-glass and the nice conduct of the clouded cane, to which it is the fancy of the amiable French diplomatist to adhere with such conspicuous tenacity. Nor is there any reason to doubt that Mr Coghlan would be capable of taking in perfectly good part Mr Toole's determined effort to make up in the likeness of Count Loris, and to assume for the occasion a superhuman degree of calm, or, as Mr Burnand's dialogue has it, of "suppressed force," extending at times to absolute inaudibility. Of Miss Linden's Princess it is enough to say that while it mimics with some success Mrs Bernard-Beere's impersonation in all but its force and imposing effect, its satire is levelled rather at certain absurdities in the action. With these and a clever caricature of the Detective Police Officer by Mr Shelton, and an almost faithful reproduction of the queer figure of the Russian composer, now known as "Bles-susitz Fiddleinski," in the person of Mr Stanley, the element of mimicry is almost exhausted; for Miss Johnstone as Countess Olga, a part reduced to shadowy proportions, makes no effort to suggest the characteristics of Mrs Bancroft, nor is it easy for the stage caricaturist to make much of the manner of that delightful actress. Mr Burnand has expended upon the trifle his very wildest vein of drollery, revelling in forced puns and incongruous images, and losing no opportunity at any point of exaggerating some salient eccentricity. Meanwhile the best defence and least questionable object of parody is not wholly lost sight of. The heightening here and there of an obviously false note of sentiment, or the placing of special emphasis upon some manifest absurdity, as in the Princess's instructions:—

*Conduct him quick across the garden plot—  
(In the back garden you will find my yacht), &c.*

—a perfectly permissible skit upon the impracticable nature of the Princess's kidnappy project—were especially happy, and awakened much merriment. The climax of the fun is furnished, we need hardly say, in the scene in which the Count unfolds the story of the assassination, followed by the final incident in which the disclosure of the perfidy of the wayward heroine is followed by the swallowing of the fatal draught. Tragic endings, however, being inappropriate to burlesque, Mr Burnand allows the lady to come to life again in the sudden fashion of the slaughtered heroes and heroines of *Bombastes Furioso*, and even to speak a cheerful tag before the fall of the curtain, Count Loris having meanwhile confessed that the little difficulty about his mother and brother had been for the most part the creation of a heated fancy. The scenes in which Mr Toole delivers his confession in the form of a song, declares his love for the Princess, and discovering her terrible secret attempts to strangle her on the couch, afforded great amusement by their grotesque extravagances, and the final immense prostration of both parties, who are seen reclining in strange attitudes, was greeted with roars of laughter. The trifle was thoroughly successful, the final call for the author being more than ordinarily loud and spontaneous. The season at this popular little house is now drawing to a close, but *Stage-Dora* will, for the present at least, continue to be played by way of afterpiece to *Artful Cards*, and it is certain to prove a very attractive item in the bill.—D. N.

MR AND MRS GERMAN REED'S ENTERTAINMENT.—On Wednesday next, June 6, a New First Part will be produced, entitled *Treasure Trove*, written by Arthur Law, the music by Alfred J. Caldicott; Mr Corney Grain's popular sketch, *Our Mess*, still retaining its place in the programme.

## ROYAL ITALIAN OPERA.

Interesting work has been done at Covent Garden during the last fortnight, and the public have shown their sympathy by attending in large numbers, as their wont is whenever a worthy appeal reaches them. On Tuesday (May 22) the opera was *Carmen*, by "special desire," with Mme Lucca on the stage as the heroine, and the Prince and Princess of Wales, with their sons, among the audience. Bizet's very original work has lost little of its early attraction, but as much importance as ever attaches to the choice of an artist for the principal character. *Carmen* is certainly not a one-part opera. The title rôle may have undisputed pre-eminence, and its representation be a matter of the highest moment, yet so well is the interest of music and drama distributed that the late M. de Beriot's system, "Ma femme et quatre poupées," will not apply to it. There must be merit all round, or *Carmen* revenges itself by leaving on the mind of the house an unfavourable impression. None the less does advantage accrue when the strange gipsy girl is impersonated by an artist specially qualified for the task. That Mme Lucca is such an artist none will deny. She rejoices in parts of strong and well-marked character—those especially which appeal to a dramatic instinct that finds its highest opportunity in the most exacting situations. It will be remembered that the German *prima donna* played *Carmen* last season, with conspicuous success, taking her own view of the character as usual, and making it interesting by a variety of touches absolutely peculiar to her genius. That she was not quite as successful on Tuesday is true, but the cause lay only in small part at her door. Success was not "in the air" that evening. Every one who has had to do with musical performances knows how, sometimes, the shadow of failure is projected upon them, without the smallest intelligible reason. Nobody does anything as well as usual, and depression reigns among artists and audience alike. Thus it seemed to be on Tuesday. The best was not apparent anywhere; the house was unsympathetic, and a positive relief came with the final descent of the curtain. Under such circumstances it is useless to go into details. Let it suffice if we state that Mme Lucca exerted herself bravely to stem the tide of depression, occasionally making headway against it, and that she was supported by Mme Repetto as Micaëla, and Signor Ravelli as Don Jose, with Mdles Velmi and Ghiotti, MM. Soula-croix, Caracciolo, and Sclara in less important characters. Signor del Puente made his first appearance at this house in the part (Escamillo) created by him at Her Majesty's Theatre. He had a warm reception, and met with a good deal of deserved favour. M. Dupont conducted in a manner not to be charged with wanting individuality.

On Thursday, May 24, the opera was Boito's *Mefistofele*, given under the direction of Signor Bevignani, with Mme Albani as Margherita and Elena. Again a large audience attended, and once more the many original or peculiar features in this effort of modern Italy were viewed with interest and sympathy, or with interest alone. It is difficult to forecast the ultimate position of *Mefistofele* among lyric dramas; but there need be no hesitation in declaring that the work, apart from the undying interest of the story, is redeemed by those passages in which the composer embodies the traditions of his country's music. Like many another strange outcome of the rage for something new, *Mefistofele* owes its good fortune to the happy contrast which reminiscences of the old afford. The work was, on the whole, efficiently represented, the chorus and orchestra being throughout better than usual. Above all did this appear in the prologue, the difficulties of which were surmounted after a fashion most distinctly creditable to Signor Bevignani and his subordinates. Mme Albani was, of course, a tower of strength whenever she appeared. All the opportunities afforded by the garden scene were made much of, but in that of the Prison the artist rose to greatness, upheld not only by her strength as a vocalist, but also by the intensity with which she expressed the emotions proper to the situation. There is no need again to dilate upon this remarkable effort. Enough that in every scene Mme Albani met the requirements of drama and music with an ease possible only to such talent as, years ago, obtained amongst us glad and grateful recognition. That she was unanimously and repeatedly applauded will be understood. Mdle Tremelli again rendered efficient service in both the contralto parts, while Signor Marconi was a tolerable Faust—more than tolerable, even excellent, in the last act, and M. Gailhard played *Mefistofele* with the high intelligence and vocal success to which we have on former occasions borne witness. The *mise-en-scène* gave satisfaction, being as striking as ever in all cases where a special effect could be made. *Faust* was repeated on Friday, and the week's representations ended on Saturday evening with *Guillaume Tell*.

In connection with the performance of *Guillaume Tell* our duty scarcely goes beyond mere words of record. The representation was

one of general excellence, and its more prominent features, with a single exception, were tolerably familiar, Signori Mierzwinski, Cotogni, De Reszke, and Sclara again taking the parts in which they had been previously heard. Mme Repetto, by playing Micaëla, furnished the exception named. She did her work in a respectable manner, as on all occasions during the season; the limited nature of the rôle being suited to limited means. Mdle Velmi (Jemmy) was, in this respect, her worthy associate. Although Signor Mierzwinski created a sensation with the high notes which form so considerable a part of his stock-in-trade, while Signor Cotogni and Signor De Reszke also made their mark, the performance commended itself most by a satisfactory *ensemble*, largely due to the unwonted efficiency of band and chorus. We note this with pleasure. Every advance in the *ensemble* is a distinct gain in more ways than one. M. Dupont conducted, and to him partly belongs the credit of what was well done.

*La Traviata* was performed in presence of an unusually full and brilliant audience on Tuesday night, the much abused, yet somehow always interesting, heroine being represented by Mme Albani. It was an evening of triumph for the *prima donna*, who, in her best voice and most exalted mood, commanded the unanimous approval of the house. Mme Albani has rarely done so well, even in her favourite characters. Singing and acting were alike admirable in respect of all the qualities that go to make an artistic effort. The house applauded often and with enthusiasm. Signor Ravelli played Alfredo and sang acceptably, as did Signor Cotogni in the part of the elder Germont. "Di provenza" was encored as usual.

*La Gioconda* of Ponchielli made its first bid for English favour on Thursday evening, the performance beginning at eight o'clock and ending shortly after midnight. This prolonged representation was not due to the dimensions of the work—though three of the four acts are by no means short—but to the demands of the house for encores. Four numbers were repeated in obedience to peremptory request. From this the inference is easy that *La Gioconda* met with a favourable reception. We shall not venture to predict the future of Ponchielli's opera, but assuredly few things of the kind produced in England for years past have entered so promisingly upon their career amongst us. The house, cold at first, warmed to sympathy with story and music, nor did interest abate thenceforward to the end. We shall take an early opportunity of discussing how far this good fortune was based upon merit, and a few words must now suffice to acknowledge the general excellence of a representation which gained two "calls" for Signor Bevignani, the conductor. Mme Marie Durand, who made her *début* in the title-part, achieved a distinct success. She is an actress and singer of great power, and one to whose qualities we must again refer. Enough now that, having come upon the stage without a "hand" of recognition, she left it amid vehement applause. The other characters were sustained by Mdle Stahl, Mdle Tremelli, Signor Marconi, Signor Cotogni, and Signor de Reszke, each artist being commendably efficient. Among the features of the representation was a beautiful and much-admired ballet.—D. T.

DÜSSELDORF.—The Festival of Rhenish Singers, under the direction of Julius Tausch, comes off here to-day and to-morrow. Among the pieces in the programme are "Festouverture," by Raff; choruses by Kreutzer and Mendelssohn; "Hunnenschlacht," by Zöllner; "Rheinfahrt," by Tausch, &c.

NÜRNBERG.—The German, Austrian, and Swiss Wagner Associations met here on the 14th and 15th ult. Two delegates from the Bayreuth Managing Committee attended on both occasions. It was decided to establish a General Richard Wagner Association for permanently insuring the continuance of the "Bayreuth Stage-Festival Performances." The chief offices of the new association are, provisionally, in Munich. The first general meeting is fixed for the 9th July, at Bayreuth.

GHEENT.—The Belgian National Festival will be held in this world-famed old city on the 1st and 2nd July. The task of organizing it has been entrusted to the Société Royale des Mélomanes. The first day is reserved for Belgian composers: Hassens, Gevaert, Benoit, Samuel, Waelput, and Hubert; the second, for the classical masters: Beethoven, Mozart, Weber, Waelrant, Grétry, and Cherubini. The principal artists will be Dyna Beumer, soprano; Marie Flament, contralto; Warot, tenor; Fontaine, bass; and Thomson, violinist. The last-named gentleman is to play a Concerto—never before heard in Belgium—by Damrosch. The chorus and orchestra, 500 strong, under the direction of Henri Waelput, will give Beethoven's Ninth Symphony, Gevaert's "Super Flumina Babylonis;" Waelput's Cantata: *De Pacificatie van Gent*; a "cycle lyrique en cinq épisodes," *Amor, Lex Æterna* (new), by A. Samuel; and a Madrigal by Waelrant.



## LONDON BALLAD CONCERTS.

The last for the present season of these agreeable meetings took place on Saturday morning, May the 26th, at St. James's Hall, and the attendance as usual was large and enthusiastic. The selection was of the varied and catholic hue that has prevailed so successfully and once more proved that the word "ballad" may have many meanings apart from the idea it originally conveyed. Hence no one objected to Miss Mary Davies joining songs by Rubinstein and Sterndale Bennett together—to Miss Santley warbling "Ye banks and braes," and shortly afterwards showing what she could do with the "Swallow Song" from Goring Thomas's *Emeralda*—or to Miss Agnes Larkoom, who was as equally at home, both as regarded herself and her audience, in Marzials' "Just as well," as she was in the old Scotch ditty, "Within a mile o' Edinboro' Town." Mr Edward Lloyd opened his ground with Moore's tunable nothing, "Oft in the stilly night," but presently we find him in company with Beethoven, whose "Adelaide" provided him with a contrast sufficiently significant to demolish all scruples as to the propriety of its introduction. Mr Santley's first contribution on the other hand was the "Erl King" of Schubert, to which he by-and-bye appended Maude White's "Heureux qui peut aimer" (encored), and later on, Villiers Stanford's version of "Father O'Flynn," and it was difficult to say whether Schubert, Maude White, or the Irish humourist got the most votes. Mr Maybrick made no references to the past, but confined himself to Stephen Adams' two songs, "The Little Hero" and "My Life for Thee," both of which he sang with all the dramatic effect of which, as taught by him, they are so largely susceptible. Mme Antoinette Sterling was announced as a contributor to the vocal force of the concert, but, illness preventing her, her place was supplied by Miss Damian, who sang Beethoven's "Creation's Hymn," Cowen's "Never Again," and Marzials' "If only," in a way which made reasonable compensation for the distinguished vocalist whose place she occupied. The "ballad" principle was further, but most pleasantly, disturbed by solos on the violin by Mme Norman-Néruda, and on the pianoforte by M. Vladimir de Pachmann, *Arcades ambo*, before whom a St James's Hall audience is always ready to prostrate itself in admiration and delight. We have only to add that the South London Choral Association, under the direction of Mr L. C. Venables, was in attendance, and that Mr Sidney Naylor accompanied the songs in perfection.

By way of postscript, we congratulate Mr John Boosey upon the successful issues of his seventeenth season, which could only have been achieved by an intelligent observance of the necessities of the moment and an unhesitating liberality in facing them.

H.

## ACROSS WALNUTS AND WINE.

(From the "Yorkshire Weekly Post.")

I hope we are not going to make a muddle of the Musical Festival in Leeds. But the prospect at the moment is not particularly pleasant. There is a rumour that the Committee have set up the back of the Borough Organist by asking him, a thoroughly efficient and experienced man, to share the duties with a much younger, and comparatively inexperienced performer—a "Huddersfield lad," as the Mayor is rumoured to have proudly said, when he proposed Mr Walter Parratt. I suppose the Committee are satisfied with their own arrangements, and can explain why; but the Committee have either gone too far in dealing with the Borough Organist or not far enough; and if true, as it is said, that the "Huddersfield" lad has been asked to play, and that the senior organist is to be put off with a smaller fee than the junior, I think Dr Spark would enlist the sympathy of most people if he declined to have anything more to do with the Festival. That is difficulty No. 1. The second arises through Mr Frederick Clay's inability to produce his promised cantata, *Sardanapalus*, in time for the Festival. Sir Arthur Sullivan recommends a work by Mr Alfred Cellier, and the committee accept the work upon trust—after, it is said, refusing even to look at a composition by one of our own Yorkshire composers. But the greatest difficulty of all is that which has arisen with Mr Gye about the engagement of Mme Albani. There is a difference between Mr Gye and the Committee of £100, and for the sake of this £100—a mere flea-bite in itself—the Committee pass a resolution that "the services of Mme Albani be dispensed with!" That is, that we dispense with the *prima donna* of the day in order to save £100.

This is all very well, gentlemen. But who is to supply Albani's

place? Tietjens is no more, and Patti is not available. Albani alone stands equal to the requirements of a great, a first class Musical Festival. And Albani is dispensed with! Perhaps Mr Gye's terms are high. I think them needlessly high myself; but it is the old story of Vestris and Calonne. Calonne asked Vestris his terms for an engagement at the Theatre Royal. "100,000 francs a year," said the dancer promptly. "100,000 francs! Why," said Calonne, "the King does not pay his Marshals at that rate." "Perhaps not," replied the dancer. "But what is that to me. Can his Majesty make his Marshals dance for 100,000 francs a year?" And that, it seems to me, is the point in this case. £500 is a high price to be asked; but where can we find another Albani at 1,000 guineas? We must have Albani, and I think for the sake of harmony and good feeling the Committee might pay Dr Spark the compliment of asking him to write a concerto or sonata for the instrument of his choice.

Owing to want of space, we are obliged to postpone, till next week, notices of the concerts of the Mozart and Beethoven Societies, Mme Schuberth's "At Home," &c.

MR AMBROSE AUSTIN.—During the long absence of this respected gentleman from St James's Hall through serious illness, the administrative duties of the well-known ticket office so long identified with his name, rested solely upon his confidential assistant, Mr Basil Tree. Mr Austin, now happily restored to health, is at his post again, and one of his first acts has been to present Mr Tree with a valuable gold watch and chain in recognition of the services, personal and official—and it will easily be understood that the latter involved many minute and critical responsibilities—which he rendered so ably, so faithfully, and so courteously during the enforced absence of his chief. It is pleasant to record this exhibition of graceful feeling on the part of Mr Austin, as honourable to him as it is to Mr Tree. It betokens not only appreciation on the one hand but fidelity on the other—attributes not always found in association, but when found, as in this case, should assuredly "be made a note of."

IMPERIAL THEATRE.—Mr Charles Du Val, who recently made his appearance in London at St James's Hall, has been engaged by Mr Edgar Bruce to appear every afternoon in his entertainment, entitled *Odds and Ends*. Mr Du Val, who played a conspicuous part in the Transvaal war as an attaché on the staff of the garrison commandant at Pretoria, and editor of a paper called the *News of the Camp*, was to have included in his programme some of his South African experiences, illustrating them, by the aid of lime-light, with some photographic transparencies; but this part of the entertainment unfortunately had to be abandoned on Monday owing to some defect in the lime-light apparatus. His sketches of character show a remarkable range of powers, and constitute quite a little portrait gallery, while he is very adroit at quick changes and transitions, after the manner of the late Mr Charles Mathews in *Patter versus Clatter*. His imitations of living celebrities, too, are admirably contrived both as to voice and make-up, besides being introduced in a novel and ingenious manner.—D. N.

MINNIE HAUKE AT THE PHILADELPHIA FESTIVAL.—The Coliseum last night was simply packed. Fully 2,500 people crowded the immense building to the utmost. The majority of the audience were attracted by one of the few operatic stars of the age—to hear Minnie Hauke. The performance opened with Beethoven's Pastoral Symphony, followed by Minnie Hauke's rendition of the grand recitative and air from *Der Freischütz*—the event of the evening. The great singer was received with thunders of applause. Mr Thomas taking the lady by the hand introduced her to the audience. Those among the audience who remember the timid little girl, with short dresses and childish countenance of thirteen years ago, would scarcely have recognized the full-grown imposing beauty and accomplished manners of the most popular American *prima donna*. The climax of the evening was Minnie Hauke singing the part of Elsa, in which she is known to be at her best. In the selections from *Lohengrin* the chorus and orchestra were all that was expected, and altogether the evening was a great artistic triumph, especially to Minnie Hauke, to whom belonged the honours of the evening.—*Philadelphia Journal*.

COBURG.—A Wagner Festival was given on the 10th ult., in the Ducal Theatre. It began with the Funeral March from the *Götterdämmerung*. The manager, Löwe, then recited some verses in honour of the deceased. These were followed by "Faust Overture," and the Prelude to *Tristan und Isolde*. The programme of the Second Part included the Prelude to *Parsifal*, a chorus from *Rienzi*, and the overture to *Die Meistersinger*; that of the Third, the Prelude to *Lohengrin*, the "Charfreitagszauber" from *Parsifal*, and the *Kaisermarsch*.

## BIRTH.

On May 24, at Porteus Road, the wife of LESLIE CROTTY of a daughter.

MR CHARLES DAVISON begs to announce that he has resumed his Pianoforte Teaching. All communications to be addressed care of Messrs Duncan Davison & Co., 244, Regent Street, W.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, JUNE 2, 1883.

AS every one of our readers must be naturally interested in the subject of Sir George Macfarren's new oratorio (his fourth), composed for and to be performed at the next Leeds Festival, we take the earliest opportunity of publishing the "scenario" and book of words. A conversance with the musical text will better enable them to understand the scope and significance of the music which they come to hear. It will be seen that the oratorio commences after the death of Saul, previous events being illustrated by the overture, or orchestral introduction.

## KING DAVID.

## PART I.

## 1.—Overture.

[Shepherd life—Summons to battle—David singing to the King—Saul's envy—Finally his death.]

## 2.—Chorus.

All the Twelve Tribes.—Behold, David, we are thy bone and thy flesh. Also, in time past, when Saul was king over us, thou wast he that leddest out, and broughtest in, Israel; and the Lord said unto thee, Thou shalt feed my people Israel, and thou shalt be a captain over Israel; wherefore, O David, we anoint thee king.—2 Samuel v. 1, 2, 3.

Behold how good and joyful a thing it is, brethren, to dwell together in unity! It is like the dew of Hermon which fell upon the hill of Sion. For there the Lord promised His blessing, and life for evermore.—Psalm cxxxiii. 1, 3, 4.

## 3.—Recitative and Song.

David.—None ought to carry the ark of God but the Levites; for them hath the Lord chosen to carry the ark of God, and to minister unto Him for ever. Hear, O ye chief of the fathers of the Levites, sanctify yourselves, both ye and your brethren, that ye may bring up the ark of the Lord God of Israel unto the place that I have prepared for it.—1 Chronicles xv. 2, 12, &c.

I will not suffer mine eyes to sleep nor mine eyelids to slumber until I find out a place for the temple of the Lord, an habitation for the mighty God of Jacob. We will go into His tabernacle, and fall low on our knees before His footstool.—Psalm cxxxii. 4, 7.

## 4.—Psalm for the bringing in of the Ark.

The Twelve Tribes.—Give thanks unto the Lord, call upon His name, make known His deeds among the people. Sing unto Him, sing psalms unto Him. Let the sea roar, and the fulness thereof; let the fields rejoice, and all that is therein. Then shall the trees of the wood sing out at the presence of the Lord, because He cometh to judge the earth. O give thanks unto the Lord, for He is good; for His mercy endureth for ever. Blessed be the Lord God of Israel for ever and ever. Amen. Praise the Lord.—1 Chronicles xvi. 8, 9, 32, 33, 34.

## 5.—Song.

Soprano.—The faith of the just is as the shining light, that shineth more and more unto the perfect day.—Proverbs iv. 18.

Let our light so shine before men that they may see our good

works, and glorify our Father which is in heaven.—Matthew v. 14, 16.

## 6.—Prophecy.

Nathan.—Thus saith the Lord unto His servant David, "I took thee from the sheepcote, even from following the sheep, that thou shouldst be ruler over My people Israel, and I have been with thee whithersoever thou hast walked. And it shall come to pass that I will raise up thy seed after thee, and I will establish his kingdom. I will be his Father, and he shall be My son, and I will not take My mercy away from him as I took it from Saul that was before thee, but his throne shall be for everlasting."

People.—His throne shall be for everlasting.—1 Chronicles xvii. 7, 8, 11, 13, 14.

## 7.—Song.

David.—Who am I, O Lord God, that Thou hast brought me hitherto? What can David speak more unto Thee, for Thou knowest Thy servant? O Lord, for Thy servant's sake, and according to Thine own heart, hast Thou done all this greatness!—1 Chronicles xvii. 16, 18, 19.

## 8.—Chorus.

The Seed of David is great, and is called the Son of the Highest; and the Lord hath given to Him the throne of His father David; and He shall reign for ever, and of His kingdom there shall be no end.—Luke i. 32, 33.

## 9.—Narration.

Narrator.—It came to pass in an evening tide, that David walked upon the roof of the king's house, and he saw from the roof a woman that was very beautiful to look upon. And David sent and inquired after the woman. And one said, "Is not this the wife of Uriah the Hittite?" And David wrote a letter to Joab the captain of the host saying, "Get ye Uriah in the fore-front of the hottest battle, and retire ye from him, that he may be smitten and die." And when Uriah was dead, David sent for the woman, and she became his wife. But the thing which David had done displeased the Lord.—2 Samuel xi. 2, 3, 14, 15, 27.

## 10.—Chorus.

Remember not, Lord, our offences, nor the offences of our forefathers; neither take thou vengeance of our sins; spare us, good Lord, spare Thy people, whom Thou hast redeemed with Thy most precious blood, and be not angry with us for ever. Spare us, good Lord. From all blindness of heart, from all deadly sin, and from all the deceits of the world, the flesh, and the devil, good Lord deliver us.—Litany.

## 11.—Parable.

Nathan.—There were two men in one city; the one rich and the other poor. The rich man had exceedingly many flocks and herds; but the poor man had nothing save one little ewe lamb, which he had bought and nourished up: and it grew up together with him, and with his children: it did eat of his own meat, and drank of his own cup, and lay in his bosom, and was unto him as a daughter. And there came a traveller unto the rich man, and he spared to take of his own flock and of his own herd, to dress for the wayfaring man that was come unto him, but took the poor man's lamb and dressed it for the man that was come unto him.—2 Samuel xii. 1, 2, 3, 4.

## 12.—Duet.

David.—As the Lord liveth, the man that hath done this thing shall surely die.

Nathan.—Thou art the man.

David.—I am the man?

Nathan.—Thus saith the Lord God of Israel: "I anointed thee king over Israel, and I delivered thee out of the hand of Saul; wherefore hast thou despised the commandment of the Lord, to do evil in His sight?"

David.—To do evil in His sight?

Nathan.—Thou hast killed Uriah with the sword, and hast taken his wife to be thy wife; now therefore the sword shall never depart from thy house.

David.—I have sinned against the Lord.



*Nathan.*—Thus saith the Lord: "Behold I will raise up evil against thee out of thine own house."—2 Samuel xii. 5, 7, 9, 10, 11, 13.

*David.*—I acknowledge my fault, and my sin will be ever before me. Against Thee, O Lord, have I sinned and done this evil in Thy sight.

*Nathan.*—He acknowledgeth his fault, and his sin will be ever before him; and against Thee, O Lord, hath he sinned and done this evil in Thy sight.—Psalm li. 3, 4.

#### 13.—Song.

*Contralto.*—What is a man profited if he shall gain the whole world and lose his own soul? or what shall a man give in exchange for his soul? For the Son of Man shall come in the glory of His Father with His angels, and then shall He reward every man according to his works.—Matthew xvi. 26, 27.

#### 14.—Chorus.

Vengeance belongeth unto the Lord, and He will recompense, and the Lord shall judge His people.—Hebrews x. 30.

He shall recompense them their own wickedness, and destroy them in their own malice: yea, the Lord our God shall destroy them.—Psalm xciv. 23.

The Lord shall destroy them in His displeasure, and the fire shall consume them.—Psalm xxi. 9.

O how suddenly do they consume, perish, and come to a fearful end!—Psalm lxxiii. 18.

### PART II.

#### 15.—Narration.

*Narrator.*—It came to pass that Absalom, the son of David, hated his brother Amnon; and Absalom commanded his servants to smite Amnon and kill him. The tidings came to David that Amnon was dead, and he mourned for his son many days. So Absalom fled, and went to Geshur, and was there three years, and the soul of king David longed to go forth unto Absalom. Now when it was perceived that the king's heart was toward Absalom, a wise woman which was of Tekoah put on mourning apparel, and came to the king, and feigned herself to be a mourner, and fell on her face to the ground, and did obeisance.—2 Samuel xiii. 22, 28, 37; xiv. 1, 2.

#### 16.—Duet.

*Widow of Tekoah.*—Help, O King!

*David.*—Woman, what aileth thee?

*Widow.*—I am indeed a widow, and thy handmaid had two sons, and they two strove together, and the one smote the other and slew him; and behold, the whole family is risen, saying: "Deliver him that smote his brother, that we may kill him for the life of his brother whom he slew;" and so they shall not leave to my husband neither name nor remainder upon the earth.

*David.*—Whosoever saith aught unto thee, bring him to me and he shall not touch thee.

*Widow.*—I pray thee let the king remember the Lord thy God, that thou wouldest not suffer the revengers of blood to destroy my son.

*David.*—As the Lord liveth, there shall not one hair of thy son fall to the earth.

*Widow.*—Let thy handmaid, I pray thee, speak one word unto my lord the king.

*David.*—Say on.

*Widow.*—Wherefore then hast thou thought such a thing against the people of God? For the king doth speak this thing as one that is faulty, in that the king doth not fetch home again his banished.

*David.*—My banished?

*Widow.*—We must needs die, neither doth God respect any person: yet doth He devise means that His banished be not expelled from Him.

*David.*—Verily, as doth God, so even will I devise means that my banished be not expelled from me.

*Widow.*—As an angel of God so is my lord the king, to discern good and bad: therefore the Lord Thy God will be with thee.

*David.*—As an angel of God doth it behove a King to discern

good and bad: so may the Lord my God now be with me. Behold now I have done this thing, therefore, shall the young man Absalom be brought again.

*Widow.*—To-day thy servant knoweth that I have found grace in thy sight, my lord, O King.

*David.*—To-day my heart believeth that I may find grace in Thy sight, O Lord my God.—2 Samuel xiv. 4, 5, 6, 7, 10, 11, 12, 13, 14, 17, 19, 20, 21, 22.

#### 17.—Chorus.

*People of Jerusalem.*—Absalom prepareth chariots and horses, and fifty men run before him. In all Israel there is none to be so praised for his beauty as he. From the sole of his foot to the crown of his head, there is no blemish in him.—2 Samuel xv. 1; xiv. 25.

#### 18.—Recitative and Song.

*Absalom.*—O, that I were judge in the land, that every man which hath any suit or cause might come unto me, and I would do him justice! Come nigh unto me; I put forth my hand; I take ye, I kiss ye.—2 Samuel xv. 4, 5, 6.

My judgment shall be as a robe and a diadem; I will be eyes to the blind, and feet will I be to the lame; I will be a father to the poor, and the cause which I know not I will search out. I will break the jaws of the wicked, and pluck out the spoil from his teeth. I will choose out your way, and be as one that comforteth the mourners.—Job. xxix. 14, 15, 16, 17, 25.

#### 19.—Chorus.

*People of Jerusalem.*—Absalom prepareth chariots and horses, and fifty men run before him.—2 Samuel xv. 1.

#### 20.—Chorus.

*Spies of Absalom.*—Give ear, all ye tribes of Israel; as soon as ye hear the sound of the trumpet, then shall ye say, Absalom reigneth in Hebron. With Absalom are gone two hundred men out of Jerusalem. The hearts of the men of Israel are after him. The conspiracy is strong, for the people increase continually with Absalom.—2 Samuel xv. 10, 11, 12, 13.

#### 21.—Song.

*Contralto.*—Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness, that put bitter for sweet, and sweet for bitter! woe unto them that are wise in their own eyes, and prudent in their own sight! which justify the wicked for reward, and take away the righteousness of the righteous from him.—Isaiah v. 20, 21, 23.

#### 22.—Chorus.

*The faithful to David.*—Arise and let us flee, for we shall not else escape from Absalom: make speed to depart, lest he overtake us suddenly, and bring evil upon us, and smite us with the edge of the sword.—2 Samuel xv. 14.

#### 23.—Narration.

*Contralto.*—Then David arose, and all the people that were with him, and they passed over Jordan; by the morning light, there lacked not one of them that was not gone over Jordan to Mahanaim. And Absalom passed over Jordan, he and all the men that were with him.—2 Samuel xvii. 22, 24.

#### 24.—Chorus.

*The faithful.*—Thou, O king, shalt not go forth to the battle, for if they flee away in the fight, the enemy shall not care for them; neither if half of us die will they care for us: but now thou art worth ten thousand of us, therefore now it is better that thou succour us out of the city.—2 Samuel xviii. 3.

#### 25.—Recitative and Song.

*David.*—What seemeth you best I will do, but O ye hundreds and ye thousands deal gently for my sake with the young man, even with Absalom. Surely he is my son, so I would be his saviour. For all his affliction I am afflicted. In my love and in my pity I would redeem him. I bare him, and carried him all the days of old. But he hath rebelled and vexed my spirit; therefore am I turned to be his enemy, and to fight against him. Then I remember the days of old. I led him about, I instructed him, I kept him as the apple of mine eye. As an eagle stirreth up her nest, fluttereth over

her young, spreadeth abroad her wings, taketh them, beareth them on her wings, so did I lead him.—2 Samuel xviii. 4, 5; Isaiah lxiii. 8, 9, 10, 11; Deuteronomy xxxii. 10, 11.

Lord, where are thine old loving kindnesses, which Thou swarest unto David in Thy truth? Thou hast abhorred and forsaken Thine anointed, and art displeased at him. My children have forsaken Thy law, and walk not in Thy judgments. O take not Thy loving kindness utterly from them, nor suffer Thy truth to fail.—Psalm lxxxix. 48, 37, 31, 33.

#### 26.—Duet.

*Soprano and Contralto.*—Like as a father pitieth his own children, even so the Lord is merciful unto them that fear Him. For he knoweth whereof we are made: He remembereth that we are but dust.—Psalm ciii. 13, 14.

Look how high the heaven is in comparison of the earth: so great is His mercy toward them that fear Him.—Psalm ciii. 11.

#### 27.—Dialogue.

*David (seated between the two gates).*—Arise, O Lord, in Thine anger, lift up Thyself because of the rage of mine enemies; and awake for me to the judgment that Thou hast commanded.—Psalm vii. 6.

But as for my son, O Lord, have mercy upon him; let Thy mercy lighten upon him, as my trust is in Thee.

*Women.*—Let Thy mercy lighten upon him, as our trust is in Thee.—*Te Deum.*

*David.*—Get ye up to the roof over the gate unto the wall. Lift up your eyes and look.

*Women (on the wall).*—O king, here come men running by the way of the plain.

*David.*—If they come running, there be tidings in their mouths.

*Women.*—Behold, here come also other men running.

*David.*—They also bring tidings. Speak; what of the battle?

*Women.*—What of the battle?

*1st Messengers.*—All is well.

*David and Women.*—All is well?

*1st Messengers.*—Blessed be the Lord thy God, which hath delivered up the men that lifted up their hand against my lord the king.

*David.*—Is the young man, Absalom, safe?

*1st Messengers.*—When the captain of the host sent the king's servants and us thy servants, we saw a great tumult, but know not what it was.

*David.*—Turn ye aside. O Lord, have mercy upon him.

*Women.*—Have mercy upon him.

*2nd Messengers.*—Tidings, our lord the king: for the Lord hath avenged thee this day of all them that rose up against thee.

*David.*—Is the young man, Absalom, safe?

*2nd Messengers.*—The enemies of our lord the king, and all that rise against thee to do thee hurt, be as that young man is.—2 Sam. xviii. 24, 23, and following.

#### 28.—Song.

*David.*—O Absalom, my son, my son Absalom! would God I had died for thee, O Absalom, my son, my son!—2 Samuel xviii. 33.

#### 29.—Chorus, with Solo.

*The People.*—Behold, the king weepeth and mourneth for Absalom. The victory is turned into mourning. We can but get us by stealth into the city, as people being ashamed steal away when they flee in battle.

*David.*—O my son Absalom!

*The People.*—Thou hast shamed the faces of all thy servants which this day have saved thy life, for if Absalom had lived and all we had died, then it had pleased thee well.—2 Samuel xix. 3, 4, 6.

#### 30.—Song.

*Soprano.*—Despise not thou the chastening of the Lord, nor faint when thou art rebuked of Him. For whom the Lord loveth He chasteneth, and scourgeth every son whom He receiveth. No chastening for the present seemeth to be joyous; nevertheless, afterward, it yieldeth the peaceable fruit of righteousness.—Heb. xii. 5, 6, 11.

#### 31.—Chorus.

*The Twelve Tribes.*—Arise, come forth, and speak comfortably to thy servants. The king delivered all Israel out of the hands of the Philistines; now let us bring thee back. The heart of all Judah is bowed, even as the heart of one man; return thou and all thy servants.—2 Samuel xix. 1 to 14.

#### 32.—Song.

*David.*—Have mercy upon me, O God, after Thy great goodness; according to the multitude of Thy mercies do away mine offences. For I acknowledge my fault; and my sin is ever before me. Make me a clean heart, O God, and renew a right spirit within me. Deliver me from blood guiltiness, O God, Thou that art the God of my health, and my tongue shall sing of Thy righteousness. Thou shalt open my lips, O Lord, and my mouth shall shew Thy praise.—Psalm li. 1, 3, 10, 14, 15.

#### 33.—Chorus and Quartet.

*Chorus.*—Joy is in Heaven over one sinner that repenteth, more than over ninety and nine just men, which need no repentance.—Luke xv. 7.

For the Son of man is come to seek and to save that which was lost.—Luke xix. 10.

*Quartet.*—There shall be joy in the presence of the angels of God over one sinner that repenteth.—Luke xv. 10.

*Chorus.*—Glory be to the Father, and to the Son, and to the Holy Ghost.

*Doxology.*—As it was in the beginning, is now, and ever shall be, world without end. Amen.

#### A FAUST OVERTURE.

(From the "Saturday Review.")

"In spite, however, of the despair which speaks out of it, the work is by no means gloomy, and the end is full of a peaceful joy which expresses the hope which always sustained Herr Wagner, that at length his work would be acknowledged if only he honestly persevered in it. . . . The remarkable way in which he employs the oboe in the mournful wail which occurs frequently is highly artistic, and, we think, almost comparable to the way in which Beethoven has used the flute in his rendering of Goethe's *Meerstille und glückliches Fahrt* to indicate the words "In die ungeheuern Weite, &c."

[Two works, one wail, two ways and six whiches! Excellent good. Herr Wagner's shade is appeased.—Dr Blüger.]

#### AUBER'S MONUMENT.

There will be great rejoicings at Caen in honour of the inauguration of Auber's Statue on the 10th inst. The proceedings commence on the 9th, with a gala performance in the Cirque, fitted up as a theatre. Hopes are entertained of giving the second act of *Les Diamants de la Couronne* with Mad Billaut-Vauchelet, who, if this arrangement is carried out, will sing also the grand air from *Actéon*. Mdlle Richard and Caron will likewise appear, provided Vaucorbeil's consent can be obtained. Lastly, Danbé, like Auber, a native of the town, will play the only Violin Concerto the illustrious master ever wrote, and conduct a band of chosen performers brought expressly from Paris. The next day, there is to be a grand musical competition, under the presidency, it is hoped, of Ambroise Thomas.—(From a Correspondent.)

Mdlle EMMA NEVADA, now playing with brilliant success at the Paris Opéra Comique, as rival even to Mdlle Van Zandt, is the same Emma Nevada who appeared at Her Majesty's Theatre, on the 17th May, 1880, as Amina in the *Sommambula*. Our Paris contemporaries ignore this, of course, just as they ignore that their especial favourite, Mdlle Van Zandt, made her *début* at the same theatre.

## CONCERTS.

**PHILHARMONIC SOCIETY.**—The last concert of the season was given on Wednesday evening at St. James's Hall. The programme consisted of Beethoven's Fifth Symphony (C minor); the "Pastorale," "Angel's Message," and "March of the three Holy Kings," from Liszt's oratorio, *Christus*; the same composer's Pianoforte Concerto in E flat; Weber's Overture to *The Ruler of the Spirits*, and Vieuxtemps' "Ballade and Polonaise" for violin with orchestra, the pianist being Mdme Sophie Menter and the violinist, Signorina Teresina Tua. The vocalists were Madame Sembrich, who contributed Mendelssohn's "Infelice," together with Mozart's "Che pur aspro" (*Il Seraglio*), and Mr Santley, who gave in his most characteristic manner, Gounod's scene, "Au bruit des lourds marteaux" (*Philemon et Baucis*). The room was crowded and at the conclusion of the concert the National Anthem was given, followed by an "ovation" to the indefatigable conductor, Mr. W. G. Cusins.

**ALBERT HALL.**—The Grand Military Concert at the Albert Hall, which took place on Wednesday morning last, was hardly so well attended as might have been expected, considering the object in view—the benefit of the Cambridge Fund for Old and Disabled Soldiers—and the brilliant patronage alleged to have been secured for it. The concert, nevertheless, was excellent of its kind, and contained many features of popular interest. Mdme Marie Roze headed the list of vocalists, and sang, in her own fascinating way, Ardit's ingenious "vocal waltz," which he designates "L'Ardita," and "Rule Britannia"—the latter multiplied and intensified, until "the welkin rang again," by the ordinary instrumentalists and the combined bands of the Grenadier, Coldstream, Scots Guards, and Royal Artillery, to say nothing of the chorus-singers, who also shouted their loudest. It was not possible that such a demonstrative pean of loyalty could escape an encore. Mdme Patey was next in request, and to her the audience was indebted for a song by Handel, and a touching version of Alexander Lee's "Soldier's Tear," followed, upon a general re-demand, by "Home, sweet Home." To Miss Anna Williams was assigned "Angels ever bright and fair," and Frederick Clay's song, "She wandered down the mountain side"; and to Mdme Enriquez, Pinsuti's "Heaven and Earth" (in which she was accompanied by the composer), and the ever inspiring "Minstrel Boy." Mr Joseph Maas, in one of Verdi's favourite arias and Blumenthal's inimitable "Message"; Mr Santley, in Maud White's "Devout Lover"; and Mr Frederick King, in songs by Tito Mattei and Stephen Adams, challenged, in each case, plaudits of varying emphasis, according to the impression of the moment. The combined military bands were, however, the sensation of the concert, and the several illustrations they gave of their well-tutored skill afforded all the enjoyment that such accumulations of noise and clangour usually do. The conductors were several, commanded by Signor Tito Mattei, who, it may be mentioned, played in the course of the day a couple of his own showy and effective pianoforte solos.—H.

**MISS MADEIRA CRONIN** gave a pianoforte recital at the Royal Academy of Music on Tuesday evening last, assisted in the instrumental department by Herr Kummer (violin) and in the vocal by Mdmes Arabella Smythe and Enriquez. Specimens from widely diverse schools were presented, but all were alike characterized by faithful rendering, and served to display the capabilities of Miss Cronin as an executant of the highest order. The opening piece was Schumann's Sonata in G minor, Op. 22, capitolly played, followed by Schira's "Sognai," sung with much expression by Mdme Arabella Smythe. Chopin was the next composer chosen by Miss Cronin, and here she seemed to have the key-board thoroughly under command, the pieces selected being Nocturne in G, Op. 37; Prelude in E flat, Op. 28; Valse in F, Op. 34; Andante Spianato and Polonaise, Op. 22. Mdme Enriquez sang Blumenthal's "Our Ships at Sea," evidently *con amore*, for which she received well-deserved applause; and Miss Cronin and Herr Kummer brought the first part of the programme to a successful conclusion by a finished rendering of Beethoven's Sonata in C minor, for pianoforte and violin, Op. 30, the light and shade of the separate movements being well portrayed. The second part contained a song, "Sylvia" (Isidore de Solla), sung by Mdme Smythe; Fantasia, "Don Juan" (Liszt), Miss Cronin; Song, "Hope, my darling" (Behrend), Mdme Enriquez; Rhapsodie in B minor, Op. 72 (Brahms), Valse, "Le Bal" (Rubinstein), Miss Cronin; Song, "Mia Piccarilla," Mdme Smythe; and a very successful recital concluded with the Rondo in B minor, Op. 70, for pianoforte and violin (Schubert), played by Miss Cronin and Herr Kummer.—WESTAR.

**MISS LILLIE ALBRECHT'S** second Pianoforte Recital was given on Tuesday afternoon, May 29th, at Lowndes Square, Belgravia (by kind permission and under the patronage of George Eyre, Esq., and

W. White Cooper, Esq.), before a large and fashionable audience. The singers were Mdme Arabella Smythe, Mdme Estelle Emrick, and Mr Ernest Bernard. The reciter was Mr Arthur Lilley, and the pianist was the young and accomplished *beneficiare*, Miss Albrecht, who was heartily welcomed (very heartily for so aristocratic an audience), has evidently quite recovered from her late severe and lengthy illness. That she never played better was proved by the facile way in which she rendered her own difficult Study in G flat, her quaint Minuet, Gigue and Gavotte, together with Raff's popular "Rigaudon," all of them being listened to with attention and rewarded with genuine approbation. Besides the pieces we have enumerated, all of which were "played from memory," Miss Albrecht gave a brilliant Fantasia on Scotch Airs, Chopin's Tarantella in A flat, her own characteristic piece, "The Streamlet," and her transcription of Schumann's "Schlummerlied." The task undertaken was arduous, but the young artist performed it with apparent ease and without the least appearance of fatigue. The vocal pieces, composed by Miss Albrecht (sung by Mdmes Arabella Smythe and Estelle Emrick), were a "Valse Chantante," poetry by Metastasio, and a ballad "Tis years since I beheld thy face," both meeting with flattering encouragement. A charming song by Commendatore Schira, "The love of old," was given by Madame Estelle Emrick, in faultless style, and Madame Arabella Smythe's vocal facilities was exhibited to advantage in Verdi's "Tacea la notte" (*Il Trovatore*). Mr Ernest Bernard (nephew of Herr Franz Schubert), gave Schubert's "Wanderer," and a pathetic ballad, "Unsaid," by Blumenthal, both of which exhibited his voice and method of singing to advantage. The recitations by Mr Arthur Lilley—"Hamilton Tighe," and Tom Hood's "Bridge of Sighs"—gave agreeable variety to the programme. Mr Lindsay Sloper conducted.

**MR OBERTHÜR.**—The annual concert of this well-known and highly esteemed professor of the harp took place on Tuesday morning at St James's Hall. The general respect in which he is held by his friends, and also by his pupils, secured him an audience of select if not overflowing proportions, and his programme, as usual, illustrated the instrument of which he is so authoritative a master with welcome frequency during the progress of the concert. His own performances consisted of his brilliant solo on airs from *Dinorah*, his participation with Mr Scott and Mr Mann in a "Schlummerlied" by Volkmann, for clarinet, horn, and harp; and in the trio, by himself, for two horns and harp ("Mon sejour à Darmstadt"), with Messrs Mann and Catchpole; besides supplying the *obligato* accompaniment to Mr Henry Scobell's pretty song, "We'll never be parted again." His clever and well-advanced pupils, Miss Florence Fortescue and Miss Minnie Stevens, were heard to creditable advantage at the opening of the concert in a Nocturne, and again at intervals in the pleasing cantata for ladies' voices, *The Red Cross Knight*, written by Mr Oberthür, and which occupied the whole of the second part of the programme. The harp playing of Mr Oberthür, it was gratifying to observe, has lost none of the graceful facility which belonged to it in his earlier days, when the instrument was in higher and more fashionable vogue than it is now. The ladies who assisted him as vocalists were Misses Clara Wollaston, Howes, Patti Winter, and Bertha Kaysel, who in the first part sang a series of popular drawing room songs, and in the second contributed the solos and duets required for the cantata, aided by a semicircle of lady choristers. Songs were also given by Mr Ernest Laris and Herr Arthur Jahn. Encouraging mention has to be made of Mdme Marianne Eissler, the young German violinist. Sarasate's *Faust* Fantasia was the solo she chose for vindicating her pretensions as an executant, and the impression she made was so unquestionably favourable as to win her a double re-call at the close of her performance. Her tone, perhaps, might be richer and more sonorous than it is, but there can be no doubt as to her attainments in all that appertain to the *technique* of the instrument, and her command over it as a vehicle of popular display. That she has emotional warmth was well demonstrated in her rendering of the great duet between Faust and Marguerite incident to Sarasate's transcription, to the impassioned sentiment of which she imparted a dramatic charm worthy of all praise.—H.

**FLORAL HALL CONCERTS.**—The first of these popular entertainments for the present season took place last Saturday afternoon. There was a large attendance, and the usual measure of success resulted—that is to say, the audience were pleased to see a number of famous artists in their habit as they live, and to hear them sing a selection of favourite airs. The taste thus gratified is a very harmless one, though it may have little to do with a genuine love of music. It is even useful, since thereby a number of people are periodically brought at any rate as near to music as the Floral Hall is near to the Royal Italian Opera. Mdme Albani was the "star" on Saturday, and shone without a rival; Mdme Sembrich's brilliant light soprano being absent for a reason duly explained by the con-



ductor, Sir Julius Benedict. Secure in her position, Mdme Albani sang "Caro nome," Gounod's "Ave Maria," and the jewel song from *Faust*, so as to obtain an encore in each case. Mdme Fursch-Madi and Mdme Repetto also contributed soprano airs; Miss Carlotta Desvignes and Mdme Tremelli were heard respectively in "Lascia ch'io pianga" and "Ah! mio figlio"; while the selections for male voices were entrusted to Signori Ravelli, Marconi, and Battistini. The instrumental soloist was Signorina Teresina Tua, whose very brilliant performance of Vieuxtemps' "Fantaisie Caprice" resulted in an encore. Signor Bevigiani was associated with Sir Julius Benedict in the duty of accompanist.

MR W. H. BRERETON gave a concert at Collard & Collard's Pianoforte and Concert Rooms, Grosvenor Street, on Tuesday morning, May 29th, with Misses Carlotta Elliot, Ambler, Hilda Wilson, and Mr J. Robertson, as vocalists, assisted by Mr John Thomas (harp), and Sir Julius Benedict and Mr W. G. Wood (pianoforte). Mr Brereton contributed Mozart's "Qui sdegno" (*Il Flauto Magico*), Miss Maude V. White's song, "To Mary," Handel's "O ruddier than the cherry," and joined Miss Ambler and Mr Robertson in the trio, "Quai se ti sfugge un moto" (*Lucrezia Borgia*), Miss Ambler in Henry Smart's admired duet, "When the wind bloweth in from the sea," and the same lady, with Miss Hilda Wilson and Mr Robertson, in Pinsuti's quartet, "Good night, beloved," gaining the merited applause of his audience on each occasion. Miss Carlotta Elliot, accompanied by Sir Julius Benedict, was very successful in the "Swallow Song" from Goring Thomas's successful opera, *Esmeralda*, and Sir Julius was subsequently heartily applauded for his performance of a charming Andante and Rondo of his own composition. Mr John Thomas met also with general approbation for his harp solos, "Echoes of a Waterfall" and "Réverie." Sir Julius Benedict and Mr W. G. Wood were joint accompanists, and the concert altogether gave perfect satisfaction. The rooms were quite full.

MISS FRANCES SMITH, a promising young pianist, gave a *matinée musicale* last Saturday at 31, George Street, Hanover Square, by kind permission of Mrs Williams Playfair. In her rendering of Sterndale Bennett's charming trio, Chopin's Barcarolle, and a new Toccato by Arthur O'Leary, Miss Frances Smith gave evidence of possessing artistic taste and genuine expression as well as admirable technique. Miss Robertson, Miss Ehrenberg, and Mr Shakespeare contributed some charming vocal music; Messrs F. Ralph and Woodhouse (violin and violoncello), assisted Miss Frances Smith in Sterndale Bennett's trio and Mr Arthur O'Leary conducted.

MR F. RAYMOND GIBBS gave a successful concert at Neumeyer Hall on Saturday evening last. The attraction of the evening was the playing of Miss Maud Powell, a youthful American violinist, aged fourteen, who has been studying at Leipsic. She gave Raff's "Cavatina" and a "Bolero" by Dancila (excellently accompanied by Mdme Gould), both of which she was called upon to repeat. This young artist will, no doubt, soon be heard at the Crystal Palace concerts, and elsewhere, during the season. Miss Alice Trevenna gave Mina Gould's "Time of Roses"; and Miss Annie Layton, "When the tide comes in," and "Caller Herrin"—with great success. Messrs Traherne and Cecil were "encored" in each of their duets, as well as in their solos. The concert was most enjoyable, and was one of the best musical entertainments given in Neumeyer Hall for a long time. Mdme Gould and M. König were the accompanists.

HERR ADOLF FRIEDMAN.—A concert was given by this gentleman on Saturday evening last at the Kensington Town Hall, under the patronage of the Duke of Edinburgh. With the name of Herr Friedman we are unacquainted. That he is a barytone singer of unquestionable ability we had an opportunity of observing upon the present occasion, when he sang Schumann's "Die beiden Grenadiere" and an air from *Tannhäuser* with commendable taste, particularly in the latter instance, which suggested that some of his experiences had been gained in the operahouse as well as in the concert-room. The programme contained several materials of agreeable interest, the vocalists of Mrs Hutchinson and Miss Carlotta Wilmers being eminently satisfactory, especial mention being due to Miss Wilmers for her unaffected, but nevertheless deeply touching, delivery of the great air of Fides in Meyerbeer's *Prophète*, "Ah, mon fils!" A new German pianist, of the name of Gustav Ernest, made, it was alleged, his first appearance in England, and, in a pair of solos by Chopin, displayed no lack of the facility which is now but too common, and which, before long, will cease to be exceptional. Another unfamiliar name, Herr Emil Mahr, was also in the programme. The artist in question is a violinist; and in a fantasia of his own, entitled "Mephistofele," evinced unlimited skill in the showier arts of execution, though through the medium of a tone somewhat of the thinnest. The performances of M. Hollman on

the violoncello were characterized by all those artistic qualities for which he is so justly credited, and which every fresh hearing only tends to strengthen and confirm.

#### PROVINCIAL.

CORK.—The opening performance of the Carl Rosa Opera Company at Cork took place at the Theatre and Operahouse on Monday evening, May 21, with unequivocal success. Cork—says *The Cork Constitution*—is well known for the musical taste of a large section of its citizens, and the devotees of English opera have rarely been afforded so rare a treat as that given them by the performance on this occasion of Verdi's *Trovatore*. The principal position in the company may be conceded to Mdme Marie Roze Mapleson, who made her first appearance before a Cork audience in October, 1877, as Pamina in Mozart's *Il Flauto Magico*, when she evoked the warmest encomiums. Leonora in the *Trovatore* loses nothing in the hands of Mdme Marie Roze Mapleson. The representation of the character calling, as it does, for so marked a display of tragic force and delicate pathos, requires all the skill of an accomplished actress, as well as of a refined musician, in order to bring forward with due effect its more impressive features, and in both particulars Mdme Roze was all that could be desired. Mdme Roze's performance, especially in the scene where Leonora recognizes the voice of Manrico within the tower, displays an originality of conception which is well maintained to the close of the act. Miss Josephine Yorke, as Azucena, the gipsy queen, was all that could be wished. Manrico could scarcely have been entrusted to better hands than to Mr Barton McGuckin, whose fine voice was heard to excellent effect. Mr Leslie Crotty, as the Count di Luna, interpreted the character with much intelligence, and the remaining characters found careful and able exponents in Messrs Wilfred Esmond, Henry Pope, and Miss Ella Collins. Mr E. Goosens conducted.

NORWICH.—The Gate House choir gave its twenty-fourth concert at Noverre's rooms on Friday night, May 25, and, as usual, the invitations were numerously responded to. The chief vocal piece of the evening was Mendelssohn's 13th Psalm, "Lord, how long wilt thou forget me," in which Mrs Horace Howlett—says *The Norfolk Chronicle*—gave the solo part with excellent taste, the instrumental accompaniment (pianoforte and harmonium) being played by Mr Arthur Rudd and Mr F. C. Atkinson. The other vocal contributors to the programme were Misses Josephine Woodrow and May Wallich, Messrs Edwin Nuthall, Henry Bloomfield, John Lincoln, and S. H. Burton. A feature of late years has been the engagement of leading instrumentalists from a distance, and these were represented on the present occasion by Mr Henry Lazarus (clarinet), M. Dubrucq (oboe), Mr Wendland (French horn), and Mr W. B. Wootton (bassoon). Beethoven's quintet in E flat (Op. 16) for pianoforte and wind instruments was given, with Mr Kingston Rudd at the piano. Mr Wendland played Suppe's "Romance." Mr Lazarus contributed a fantasia for the clarinet on themes from *I Puritani*; and Mr Dubrucq a "Solo de Concert" for the oboe. It is needless to say how well such artists played, and how enthusiastically they were applauded. The choir sang Mr F. C. Atkinson's part song "O my love is like the red, red rose," and the chorus from Cherubini's *Les deux Journées*, "Thus here to meet thee." Altogether the concert was of a high order, and was by no means the least successful that this competent society, under its able conductor, Mr Kingston Rudd, has given.—Dr Bunnett's organ recital at St Andrew's Hall last Saturday afternoon consisted of: overture to *Esther*, Handel; Gondola Song, Lohr; Grand Chœur Dialogue, Gigout; Organ Concerto in A, Handel; Largo, Allegro, Minuetto, and Fuga; Allegretto Cantabile, Wely; Andante, from a Concerto, Mendelssohn; Prelude and Fugue in A minor, Bach; "The Better Land, Cowen; Air de Louis XIII., Ghys; Overture, *Zauberflöte*, Mozart.

WORCESTER.—The Philharmonic Society—says *Berrow's Journal*—deserves the thanks of all lovers of music for the spirit and success with which they have undertaken and mastered Mendelssohn's *Walpurgis Night*. As a cantata it presents difficulties much more formidable than the works generally current amongst musical societies, and to our local society all the more praise is due for the courage with which those difficulties have been encountered and overcome. The piece belongs to Mendelssohn's earlier productions, but bears unmistakable traces of that genius which in his later oratorios brought him fame and immortality. The solos were well delivered by Miss Ellen Marchant, Mr Gawthrop, Mr Montague Worlock, and the choruses remarkably so, especially "Come with torches brightly flashing." Among the miscellaneous compositions given after the cantata were the scena "Bel raggio," (*Semiramide*), exceedingly well sung by Miss Ellen Atkins, "Nobil Signor," (*Les Huguenots*), by Miss Marchant, and various concerted pieces

rendered by the choir. Mr W. Done conducted, Mr E. G. Woodward led the band, and Mr Quarterman presided at the piano. There was a large and attentive audience.

RICHMOND.—A very successful concert in connection with the Richmond Athenæum, was given May 29th, under the direction of Mr F. A. Crew. The vocalists were Miss Berrie Stephens, R.A.M., Miss Lottie West, Mrs Moufflet, Mrs Eldred Warde, Ion Cattle, C. J. Cross, and The Brent Orpheus Glee Club. Pianist and accompanist, Herr Honig. All acquitted themselves admirably; and although the programme was too long to admit of encores, there were several recalls.

#### MR SIMS REEVES IN MALVERN.

The great English tenor arrived in Malvern on Tuesday, to sing at the grand concert at the Royal Malvern Well Spa Hall on Thursday. His present tour has been an unbroken success. In every city and town he has visited eager expectation has culminated in an enthusiastic greeting. Mr Sims Reeves sang at one of Mr Pyatt's concerts in the Old Worcester Theatre eight or nine years ago. He first appeared in public thirty-six years ago, and began that career on the operatic stage, in which he at once ranked as the greatest of tenor singers. His exquisite taste, marvellously delicate phrasing, and beautiful tenderness have been remarkably preserved.

The concert at the Royal Well Spa Hall on Thursday evening was a grand success. Between four and six o'clock the Wyche Road, leading to the Royal Spa, was lined with vehicles of every description, and pedestrians wending their way to the concert; for the fact that Mr Sims Reeves was in Malvern had induced a great many to attend to hear him, and by the time the performance commenced this large and splendid hall, which Mr Ryland has, at so large an outlay of trouble and anxiety, erected for the benefit of the public, was filled with a very enthusiastic audience. When it is considered that there were considerably over 2,000 people in the hall, and that the gallery (seating 600) was filled to overflowing, it must be evident that the building is of a substantial character; and, certainly, the enthusiasm with which Mr Sims Reeves and the other singers were greeted was a good test as to the solidity of the gallery and other parts of the building.

The concert commenced punctually at 6 p.m., when Miss Clements, Miss Spenser Jones, and Mr Herbert Reeves sang H. Leslie's trio "Memory." Mr Sims Reeves sang the old favourites "Come into the garden, Maud," "My Pretty Jane," and "The Bay of Biscay." He was loudly cheered on each occasion when he appeared on the platform, and was encored in each of his songs; but he only responded to one, "Good-bye, Sweetheart, good-bye." When the symphony was played the audience applauded with evident satisfaction. His voice was soft and mellow, his expression and enunciation were perfect. He introduces in the songs he sings his pleasing manner, and the care he takes to avoid the slightest defect in his dulcet tones delight all hearers. Mr Herbert Reeves sang "The Pilgrim of Love," and "On the Sea-shore" with much tenderness, replying to an encore of the second by "The jolly young waterman." His voice is clear and sweet, and his excellent style and unimpeachable intonation show that he has been well tutored by his father. The duet "O that we two were Maying," was a great treat, rendered by Miss Clements and Mr Herbert Reeves. The same remark applies to "The Better Land," "Will he come," and "On the banks of Allan water," by Miss Spenser Jones, whose mellow contralto was much admired. The very promising Miss Clements sang in a finished manner "Regnava nel Silenzio" and "Pretty mocking Bird," the effect of which last was materially enhanced by Mr Nicholson's skilful flute *obbligato*. The song was encored. Mr Barrington Foote delighted the audience with his bass voice, perfect articulation, and correct style. He was encored in "Highwayman Jack" (Herbert Reeves), and "Three Merry Men." The pianoforte playing and accompaniments of Mr Naylor, and the flute solo of Mr Nicholson, were greatly appreciated. "God save the Queen" ended a concert such as has never been given under similar conditions, and with such a large audience, in Malvern before. The audience comprised lovers of music from many parts.—*Malvern News*, May 26.

GOUNOD's first opera, *Sapho* (produced at the Paris Grand Opera in 1851, and brought out in London a year later at the Covent Garden by the late Mr Frederick Gye, at the instigation of Mme Viardot Garcia), is about to be revived by M. Vaurcorbeil. Let us hope it may find more deliberate consideration than heretofore.

#### MR ARCHIBALD RAMSDEN AND THE ROYAL COLLEGE OF MUSIC.

(From the "Yorkshire Post.")

At a meeting of the Leeds Town Council a letter was read from Mr Charles Morley, hon. secretary of the Royal College of Music, stating that the scholarship gained by Mr Marmaduke M. Barton, son of the Rev. Samuel Barton, Methodist minister in Leeds, would provide him with a free musical education, but that the funds would not admit of more. It being understood that the youth's father would be unable to provide for residence and maintenance in London, Mr Morley asked whether anything could be done by the Corporation enabling young Mr Barton to avail himself of the advantages of the scholarship. The cost in London during the academic year would probably be from £55 to £60. The communication was referred to a committee. Since then Mr Archibald Ramsden, of Park Row, has come forward, and generously proposed to relieve the Council of all further consideration in the matter. He offers to provide the whole of the money required for Mr Barton's residence and maintenance in London during the five years to which the scholarship extends. The following is his letter to the Mayor (Mr E. Woodhouse) on the subject:—

"Dear Mr Mayor,—Having seen in the newspapers the letter from Mr Charles Morley relative to the musical scholarship gained by our townsman, Mr Barton, and the subsequent reference of the matter to a committee of the Leeds Town Council for further consideration, I beg to intimate my desire to meet the difficulty by undertaking the expense of Mr Barton's maintenance for the period of five years, and enclose a cheque for £60 for the first year, requesting that you will forward the same to Mr Morley, with a notification of the circumstances of the case. When the South Kensington School of Music was organized some four or five years ago, I made an offer to found a scholarship for five years, under the auspices of that institution; but as at that time no eligible candidates were forthcoming, the proposal fell to the ground. I deem, therefore, that this is a fitting opportunity to fulfil the intention announced at that period, believing that the new organization promises to carry out in a still more effective manner the development of musical education in this country.—I am, dear Mr Mayor, yours faithfully,

ARCHIBALD RAMSDEN.

The present requirements have thus been met, but there remains for consideration the equally important matter to which the Mayor has called attention, namely, the extent to which Leeds shall contribute to the funds of the college. His Worship is anxious that at least one scholarship should be provided by the town, and for this about £2,500 is required. So far, however, the local contributions only amount to a little over £700.

#### COLOGNE.

This town was chosen as the place for the 60th Musical Festival of the Lower Rhine. The proceedings of the first day began with Beethoven's *Eroica*, under the direction of the veteran Ferdinand Hiller, who, despite the remonstrances of his physicians, superintended the rehearsals and carrying out of the entire Festival with a vigour and youthful energy truly marvellous. Then came Haydn's *Creation*. Among the principal singers Lilli Lehmann and Carl Mayer, baritone, especially distinguished themselves. There was an orchestra of 139 performers, while the chorus numbered 484 members. The compositions on the second day comprised Johannes Brahms' Pianoforte Concerto in B flat major; Handel's "Concerto Grosso," for Stringed Orchestra; Beethoven's "Leonore Overture;" J. S. Bach's Cantata, *Gottes Zeit ist die allerbeste Zeit*; Mendelssohn's eight-part setting of the 114th Psalm; Ferdinand Hiller's ballad, "Richard Löwenherz," for tenor solo and chorus; and Bruch's ballad "Schön' Ellen." August Wilhelmj, in consequence of an injury to his hand—see last week's *Musical World*—being prevented from appearing as announced, was replaced by Mlle Soldat, who played Mendelssohn's Violin Concerto, and the "Ungarische Tänze," by Johannes Brahms. The other works this day were the same composer's Second Symphony, under his own direction; Schumann's "Manfred Overture;" Wagner's "Faust Overture;" "Auf der Nacht," by Ferdinand Hiller; and the chorus, "Die Himmel erzählen," from *The Creation*.

The Teatro Pagliano, Florence, will be opened for opera from the 1st September to the 15th December.

## WAIFS.

Mr Morris Moore has eventually sold his much disputed Raphael masterpiece to the Paris Louvre for £8,000.—(It ought to have fetched at least twice that sum.—Dr Blücher.)

M. Candidus is re-engaged at the Frankfort Opera.

The Politeama Romano, Rome, will open shortly with opera.

The ex-tenor, Pagnoni, has opened a school of singing in Milan.

Stagno, the tenor, has been engaged by H. E. Abbey, New York.

This season, as last, there will be an Italian Opera Company at Bucharest.

Borghi-Mamò is said to be engaged for next season at the San Carlo, Lisbon.

Alwina Valleria is said to be engaged by H. E. Abbey at 20,000 francs a month.

Mdlle de Reszké has appeared with success at the Imperial Operahouse, Warsaw.

Borghi-Mamò as Leonora, much distinguished herself lately in *Il Trovatore* at Barcelona.

Bottesini's opera, *Ero e Leandro*, has been performed at the Teatro Manzoni, Milan.

Carl Millöcker is writing a new buffo opera, *Die eiserne Hand*, book by Zell and Genée.

Mdme Trebelli has been singing with great success at Frankfort, Darmstadt, and Wiesbaden.

Carvalho, director of the Opéra-Comique, has returned from Valescure near St Raphaël, to Paris.

The Duke of Altenburg has conferred the Saxe-Ernst House Order on Herr Nikisch, *Capellmeister*, Leipzig.

Boutet de Monvel, a daughter of the late Adolphe Nourrit, herself an excellent singer, died lately in Paris.

Camille Saint-Saëns has returned, much improved in health though still not quite well, from Algiers to Paris.

Sig. Villafiorita's *Jolanda* has been given, with moderate success, at the Teatro Vittorio Emanuele, Ancona.

Manzotti has sold the right of representing in the United States his famous ballet, *Ercelsior*, to E. Gerson.

Mdme Geisteringer's farewell performances at the Thalia Theatre, New York, came off on the 14th and 15th ult.

Verdi's *Requiem*, followed by a Cantata, music by Ponchielli, was performed on the 22nd May at the Scala, Milan.

Anton Rubinstein having declined setting the Hymn for the Czar's Coronation, the task devolved upon Tschaiakowski.

Verdi's *Requiem* for Manzoni will shortly be performed at the consecration of the new façade of the Cathedral, Florence.

Maurice Grau left New York for Europe on the 10th May, on business connected with the Metropolitan Operahouse, New York.

During the summer months Promenade Concerts will be given on the roof of the New York Casino, which is to be laid out as a garden.

One of the Austrian Archdukes has composed the music of a ballet, which will be performed next season at the Imperial Operahouse, Vienna.

Marianne Brandt has been singing with much success in Königsberg. On the 25th ult. she opened at the Imperial Operahouse, Vienna.

Gounod's *Redemption* was performed at the Sixth Triennial Festival, on the 3rd May, of the Boston (U.S.) Handel and Haydn Society.

Turulla is engaged at the National Theatre, Pesth, for three months each year, and in autumn and winter will alternate with Marie Wilt.

A new and melodramatic Zarzuela, *El Rayo de Sol*, has been produced in Valencia. The music is by Salvador Giner, director of the Conservatory.

Peschka-Leutner took leave of the Stadttheater, Hamburg, as Rosina in *Il Barbiere*, and as the heroine in the third act of *Lucia di Lammermoor*.

The Mozart Monument Fund in Vienna is making satisfactory progress, more than half the sum required—100,000 florins—being already subscribed.

According to the *Arte Drammatica*, the great Italian tragedian, Tomaso Salvini, made during the five months of his recent tour in America 307,219 francs.

Mirowslaw Weber from Darmstadt has been appointed leader at the Grand-Ducal Theatre, Wiesbaden, and was to enter on his functions on the 1st June.

On his return journey to St Petersburg, Anton Rubinstein stayed a few days in Leipsic and attended a performance of his opera, *Der Dämon*, at the new Stadttheater.

The old Opéra-Comique, Nice, re-named the Théâtre-Italien, under the direction of M. Tadei, will be open for Italian opera from the 15th October next to the 1st May, 1884.

Mdlle Hellmesberger, a daughter of the well-known violinist of the same name, has made a successful debut at the Imperial Operahouse, Vienna, as Marcelline in Cherubini's *Wasserträger* (*Deux Journées*).

M. Bouhy, the well-known and accomplished baritone of the Paris Grand Opera, who was engaged last season by Mr Gye, but in consequence of some misunderstanding did not appear, has arrived in London.

A performance of J. S. Bach's *Matthäus-Passion* was given recently by the St Cecilia Association, Frankfort-on-the-Maine, and one of his *Johannes-Passion* a short time afterwards by Rühl's Vocal Association.

A Scandinavian composer, Asger Hamerik, has produced at Cincinnati, U.S., an "Opera without Words." A few years ago Ferdinand Hiller did something of the same kind. (For the pianoforte.—Dr Blücher.)

At Professor Wylde's "Lecture on Mendelssohn," delivered at Gresham College on Thursday, May 17th, the following compositions of the Master were given:—Sonata in D major, Op. 58, for pianoforte and violoncello (brilliantly played by Mr George Gear and Mons. Albert, who were re-called), some Lieder, sung by Mr Reakes, and the Theme and Variations, Op. 17, for pianoforte and violoncello (well rendered by Miss Florence Waud and Mons. Albert).

A piece of wood, over two thousand years old, has recently been promoted to the important post of sounding board to a fine old Italian violin which had that part nearly destroyed. This remarkable and beautiful block—says the *Torquay Directory*—was given to Mr Charles Fowler for the purpose of having it so used. The tree from which it was taken is a *Wellingtonia Gigantea* of California, thirty feet in diameter, and from the smallness of the rings, it was evidently cut from near the centre of the tree. Mr Fowler entrusted the work to Mr F. W. Chanot, of 179 Wardour Street, London, and the result is beyond his most sanguine expectations. The tone is remarkably even, with a full rich sound that speaks well for its excellence. The piece of wood formed part of a collection of curiosities belonging to a gentleman well known in Torquay, and who very kindly acceded to Mr Fowler's wish to have a violin sounding board made of it.

NEW YORK.—A correspondent sends the following:—On Miss Alice May's arrival she had, of course, to receive the usual "interviewers" and answer the ordinary queries relative to herself and movements in America, the principal of which were, "Why are you come?" and "What are you going to do?" Her replies were "In consequence of the burning of the Alhambra I am free for a time and I've come over to see your far-famed city, and if any satisfactory offer present itself I should like to arrange an appearance here." An arrangement having been made with Mr Barton to play the title rôle of Satanella at the Standard a full dress rehearsal was given before the opening night, and the press and their friends were invited. On the following morning an enterprising interviewer called on Miss May and the following conversation has been duly recorded:—"How do you like a New York audience? for you had a large one last night!" "I was surprised as I was gratified to find so much interest and sympathy shown; and I must confess I never more needed it." "Why surprised?" "Because I've heard your critics are so severe." "But you have had great experience in London and many parts of the world?" "True, and yet I can never conquer a terrible feeling of nervousness, and that was intensified on this occasion by not having full command of my voice for I was suffering from climatic influence, as my doctor tells me, and he wondered how I could sing at all." "And were you satisfied with your reception?" "Yes, more than satisfied, and the kindness of so many professionals coming round to congratulate me after the performance I shall never forget. The greatest compliment I have ever received from a stranger was paid me by your greatest dramatist Mr Bartley Campbell, who said I was the greatest melodramatic singer that had been in the country." "Are you going to appear in any other opera here?" "That depends on the management. There is nothing definitely settled, I believe." "Will you permit me to express the hope that you may, and that you may make the same excellent impression in whatever you appear in as you have evidently done in this. Good morning." Exit interviewer.



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